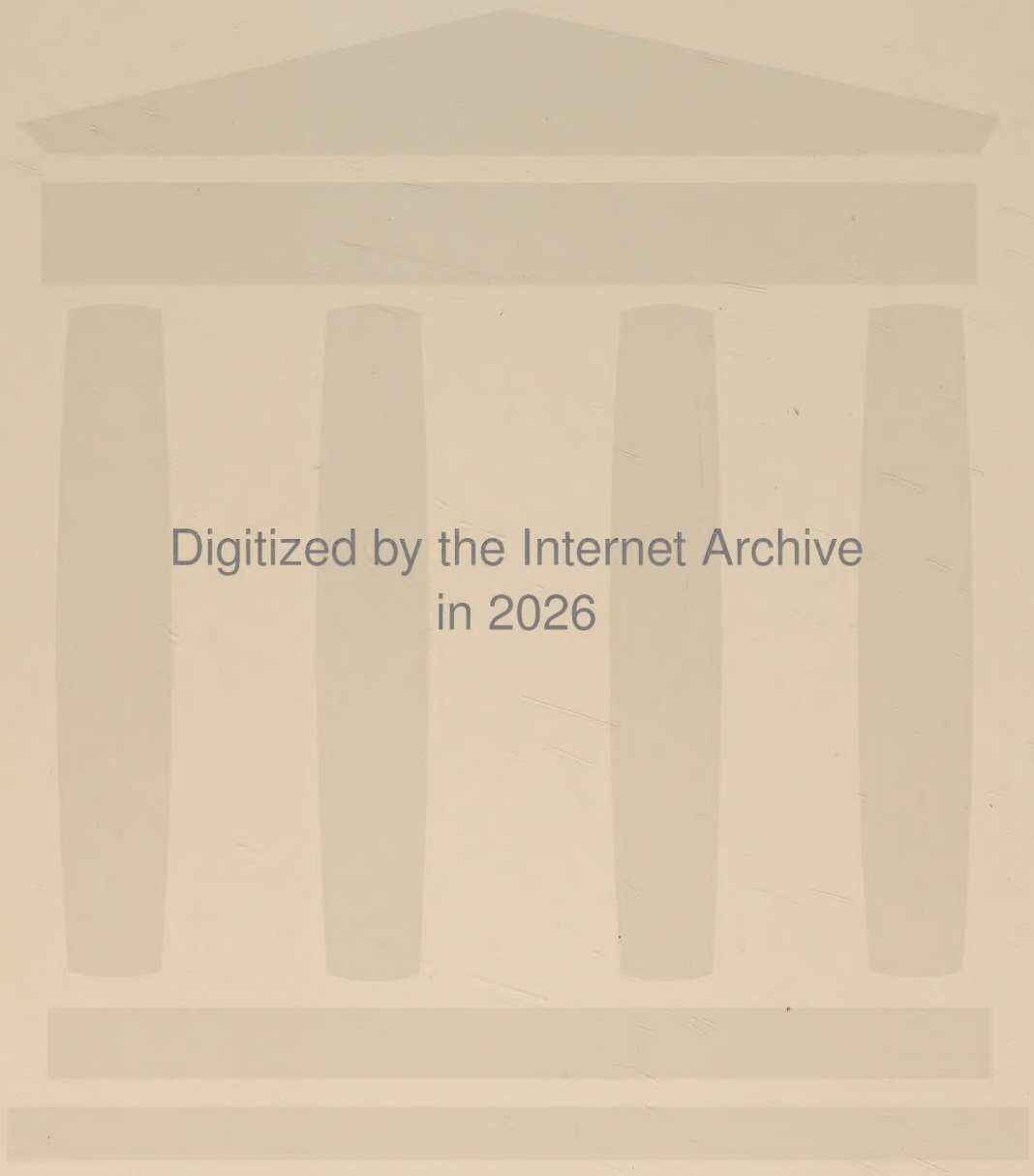
New Song Plays To Old Tunes

Mary Wallaston Wood



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YANKEE DOODLE

NEW SONG PLAYS
TO
OLD TUNES

ARRANGED BY
MARY WOLLASTON WOOD
AUTHOR OF "THE SONG PLAY BOOK"

NEW YORK
A. S. BARNES AND COMPANY
1929

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PREFACE

There is much material in the form of rhythmic plays and plays that are imaginative and dramatic, which is available for use with the children in the lower grades in our public schools. The Kindergarten has a great wealth of dramatic and musical material, but with the advance of the child from grade to grade the opportunities for this form of activity seem to diminish. With the need for such play-forms for the upper grades in mind, that is, for children between the ages of ten and fifteen, these song plays have been devised.

Children love to phrase their own actions and to make music themselves, and in offering them increased opportunities to do this we give them additional means of expressing themselves. As it is neither wise nor desirable to permit children to sing in full voice as they play vigorously, the teacher should always sing with them. The piano part for each song is given with the words and it may prove useful in learning the song, but after that it is not necessary for the play. The children will establish their own rhythm, and the voice of the teacher will be sufficient aid in binding the voices and the action together and in making them uniform.

These plays are not meant to be interpretative of the song to any great extent. A suggestion caught from the words, now and then, adds, however, to the enjoyment. The imagination must be stretched, indeed, to be able to see the architecture of London Bridge; to see the mocking birds, the cross buns, and the sleighs. Some liberties have been taken with the lines of some of the songs. In "Yankee Doodle," for instance, the early English version is used for the first verse, while the second verse is an early American version. A new last verse has been added to "London Bridge" and many of the others omitted. A chorus has been introduced into "Polly Put the Kettle On." In "Captain Jinks," in "The Campbells are Coming," and in "Listen to the Mocking Bird," a line from one part of the song has been substituted for one in another. Their aptness seemed to justify the change. No attempt has been made to describe the steps in technical terms, but rather in phrases that may be translated easily by the layman.

If, in addition to the wholesome fun and the physical benefit which I hope may be derived from these plays, they help in keeping our young girls *young* and thereby dimin-

ish their present tendency to become self-conscious young ladies all too soon, they will, I think, have accomplished a purpose still more worth while.

I wish to express my gratitude to the group of students in the Training School who have played these song plays with me, and also my enjoyment in those play hours when they made it possible for me to work out some of these forms. The spirit, the thrill, the smiles they gave, have gone into the making of these plays. May this joy return to them increased many fold when they play them with classes of their own.

MARY WOLLASTON WOOD.

New York Training School for Teachers.
April, 1924.

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DUO-ART RECORDINGS

FOR

NEW SONG PLAYS TO OLD TUNES

Roll No. 1—Fifth Year

London Bridge
Peanut Song
Yankee Doodle
Oh, Dear! What Can the Matter Be
Polly Put the Kettle On

Roll No. 2—Sixth Year

Comin' Thro' the Rye
Pop Goes the Weasel
Jingle Bells
The Campbells are Coming

Roll No. 3—Seventh Year

Polly Wolly Doodle
The Hobby Horse
Hot Cross Buns
Oh, Where Has My Little Dog Gone

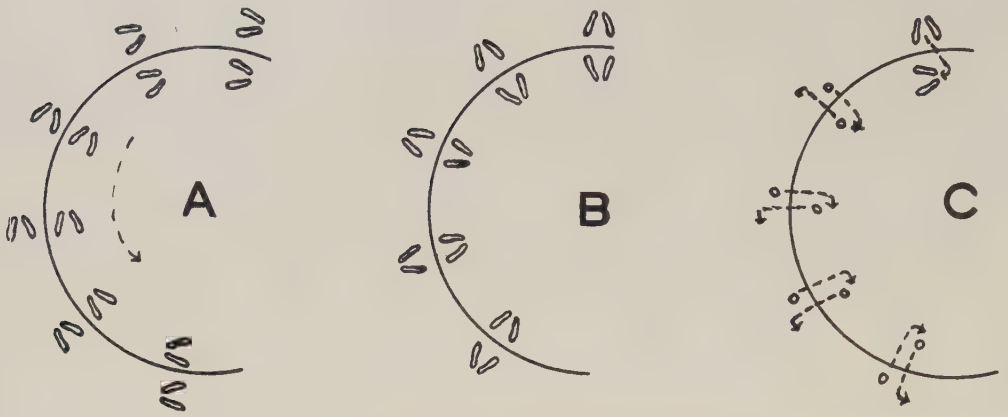
Roll No. 4—Eighth Year

Captain Jinks
Listen to the Mocking Bird
Rig-A-Jig
Ching-A-Ling

NOTE:—The Duo-Art Recordings may be obtained from THE AEOLIAN COMPANY, New York

"The Play's The Thing"

The Campbells Are Coming



Formation: Double circle, facing contra-clockwise (right.) (Diagram A.)

Action:

Lines 1 and 2. Players march forward 8 steps, each beating an imaginary drum.

Lines 3 and 4. Players join crossed hands and skip forward 8 steps, lifting knees.

Measures 9 and 10. Partners face each other, curve left hand overhead, and place the right hand on hip. In this position dance the "Highland" step, starting on the right. (Hop on the left foot and touch right toe sideward; hop on left foot and raise right foot behind left ankle; hop on left foot and touch right toe sideward; hop on left foot and raise right in front of left ankle.) (Diagram B)

Measures 11 and 12. Repeat the action of measures 9 and 10, starting with the opposite foot and reversing the position of the arms.

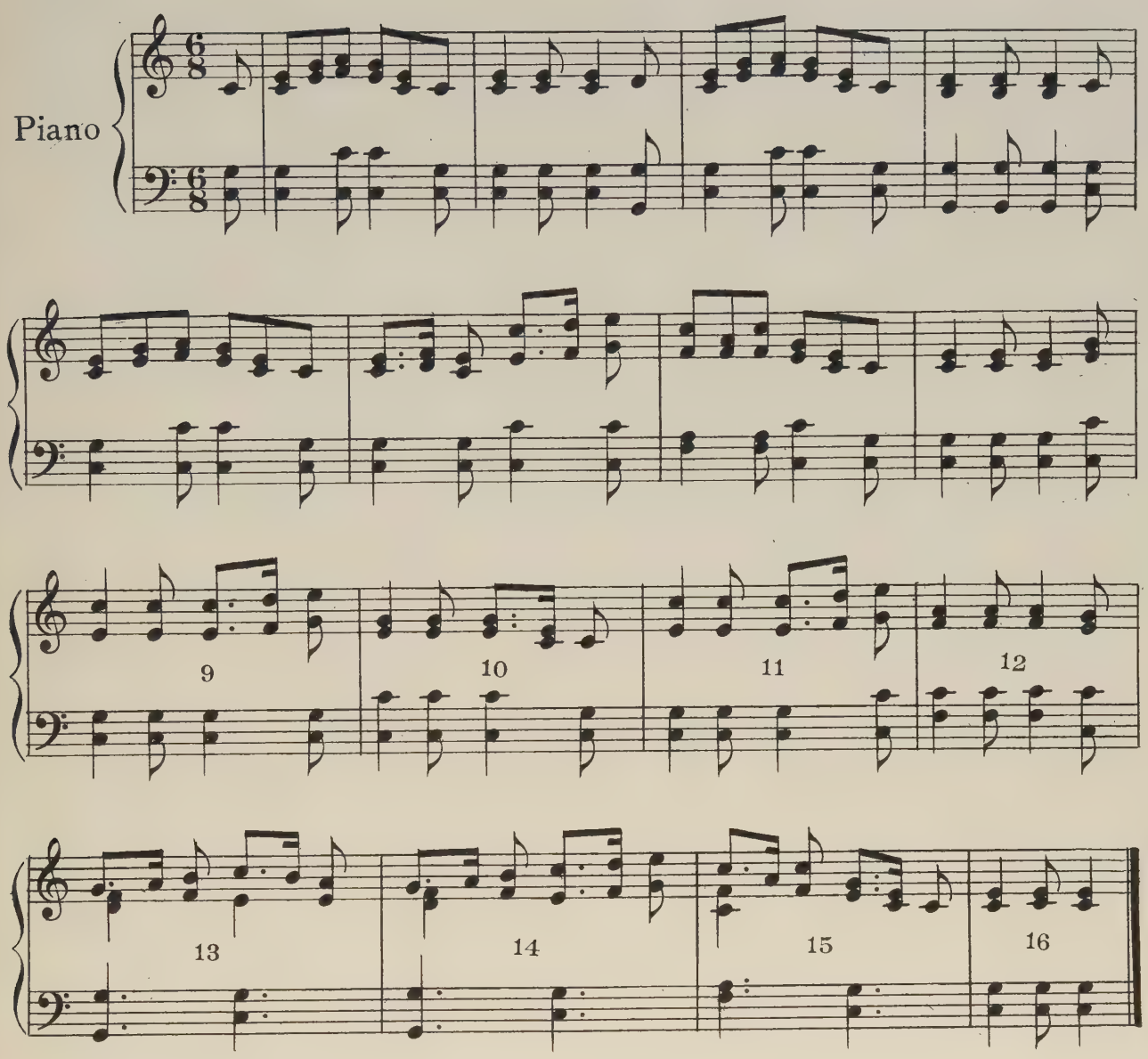
Measures 13 and 14. Remain facing partner and take 4 point steps in place. (Hop on left foot and point the right toe forward; hop on right foot and point the left toe forward.) Repeat right; repeat left.

Measures 15 and 16. Pass partner to the left with 3 running steps (left, right, left, and slap right hands in passing; pivot on the 3rd. step, face in the original direction, and close heels on the 4th. count. Partners are again side by side but they have exchanged places. (Diagram C.)

Lines 5, 6, 7 and 8. Repeat the action of lines 1, 2, 3 and 4.

Measures 9 to 16. Repeat the action, after which the original positions will be regained.

The Campbells Are Coming



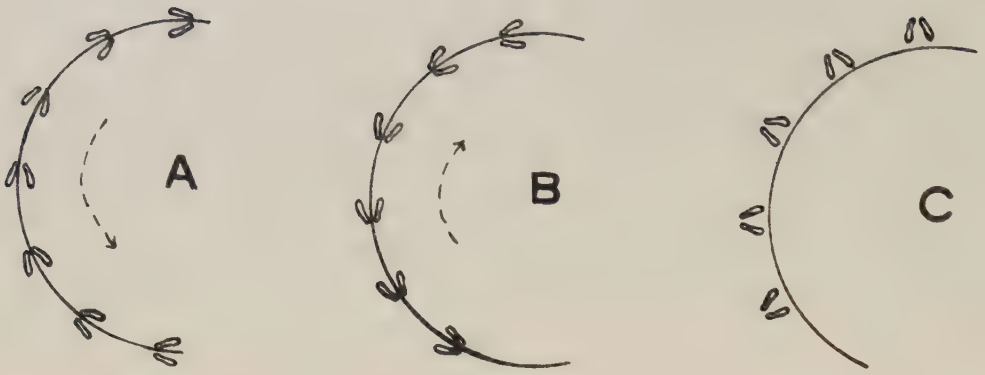
1 The Campbells are coming, O ho, O ho,
2 The Campbells are coming, O ho, O ho,
3 With sound of trumpet and pipe and drum,
4 The Campbells are coming, O ho, O ho.

(Measures 9 to 16) Tra la la la la la, etc.

5 The Campbells are coming, O ho, O ho,
6 The Campbells are coming, O ho, O ho,
7 The Campbells are coming to bonnie Loch-leven,
8 The Campbells are coming, O ho, O ho.

(Measures 9 to 16) Tra la la la la la, etc.

Captain Jinks



Formation: Single circle, facing contra-clockwise (right.) (Diagram A.)

Action:

Line 1. Lift the left knee slightly, slap the side of the thigh with the left hand on the word, "Captain," and march forward 4 vigorous strides starting with the left foot. Salute smartly with the right hand on the word, "Horse," bringing the hand sharply to the side on "Marines."

Line 2. Skip forward 4 short steps with knees lifted and the head and chest arched Arms are extended forward holding the reins.

Line 3. Walk forward 2 steps (left, right) and execute "to the rear, march" on the second step. (Pivot on the toes when the left foot is forward and step off in the new direction with the left foot; the right foot is reversed in place.) (Then step forward) with the right foot, half-running, and also with the left

Line 4. Take 4 light running steps in this direction (clockwise.) (Diagram B)

Line 5. Face the center of the circle; step sideward with the left foot, place the right foot a full step behind the left and make a deep curtsey by bending the rear knee, keeping the front knee straight. Bend the body forward from the hips toward the centre of the circle. Hold the skirt out at the sides. (Diagram C.)

Line 6. During the first phrase, step sideward right and repeat the curtsey to the right. During the second phrase, place the hands on the hips and pirouette left. (Step sideward left, cross the right toe beyond the left and pivot about on the toes.) Make only a three-quarter turn and face in the original line of direction.

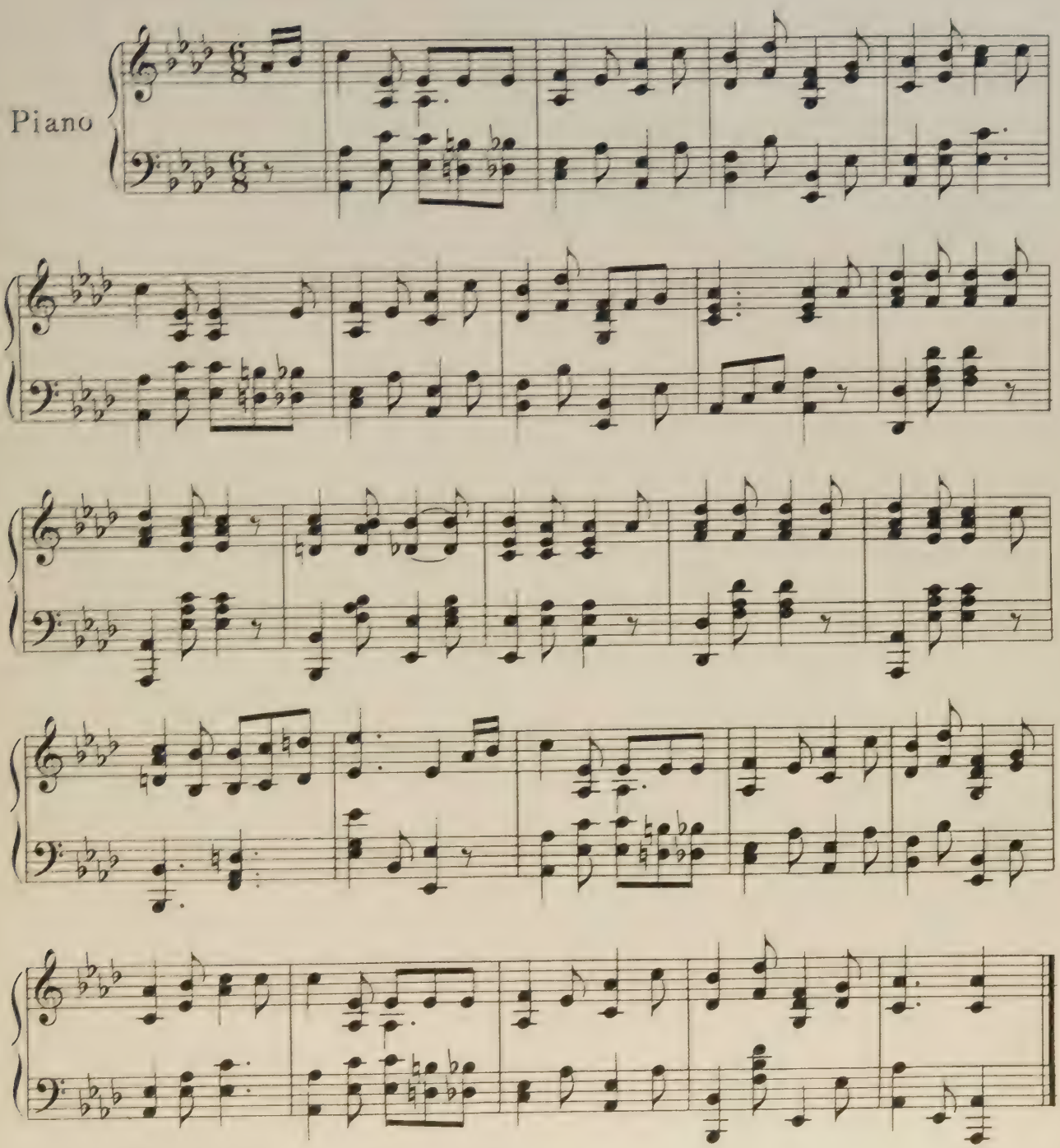
Lines 7 and 8. Take 4 polka steps forward beginning with the right foot. (Hop on the left foot and slide the right foot forward, close left foot to right heel, step forward right, Cues "Hop-slide, close, step" (Diagram A)

Chorus. (Lively.)

Lines 1, 2 and 3. Make fists with the hands and swing the arms vigorously while skipping 12 steps forward, beginning with the right foot and lifting the knees.

Line 4. Walk forward 3 steps and click heels on the 16th. count while saluting smartly.

Captain Jinks

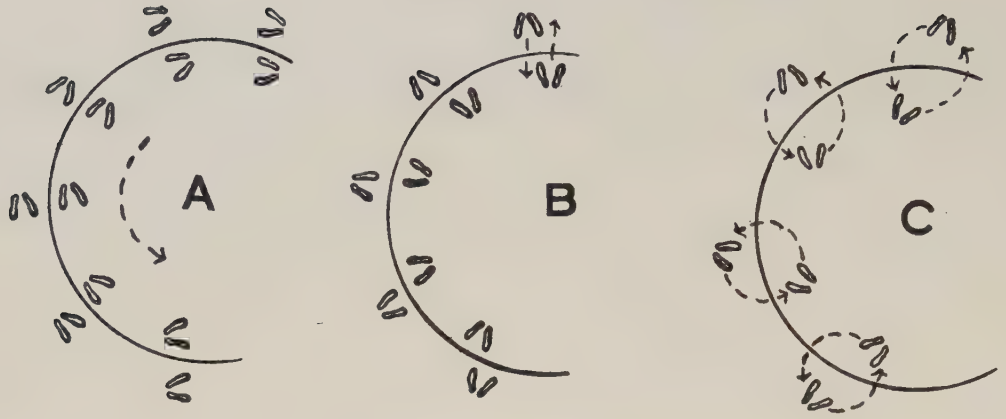


1 I'm Captain Jinks of the Horse Marines;
2 I feed my horse on pork and beans;
3 When the enemy comes, of course, I'll run,
4 For I'm not cut out for the army.
5 I teach young ladies how to dance,
6 How to dance, how to dance,
7 I teach young ladies how to dance,
8 For that's the style in the army.

Chorus

1 I'm Captain Jinks of the Horse Marines;
2 I feed my horse on pork and beans,
3 And often live beyond my means,
4 Though a captain in the army.

Ching-A-Ling



Formation: Double circle. Partners stand side by side facing contra-clockwise (right.) Join inside hands, hold them shoulder high, and place the back of the outside hand on hip. (Diagram A.)

Action:

Line 1. Take one cross-balance step forward with the outside foot (Step diagonally forward with the inside foot, cross the outside foot in front, rise on both toes, and sink); take one cross-balance step forward with the inside foot; waltz (step, slide, close) 2 steps, the inside partner moving forward while the outside partner turns inward and about under her own raised arm.

Line 2. Take one cross-balance forward with the outside foot; take one cross-balance step with the inside foot; waltz 2 steps, the outside partner moving forward while the inside partner turns inward and about under her own arm.

Lines 3 and 4. Take one cross-balance step with the outside foot; one cross-balance step with inside foot; assume waltz position (inside player leading) and waltz 5 steps, moving forward around the circle; finish with 2 stamps while releasing clasped hands and turning slightly away from each other in an open position. The outside hands are thrown forward and upward as the stamps are taken on the words, "Ha Ha." Inside hands remain the same.

Chorus. Formation: Double circle. Partners face each other and place hands on the hips, palms down. They encircle one another as in diagram C.

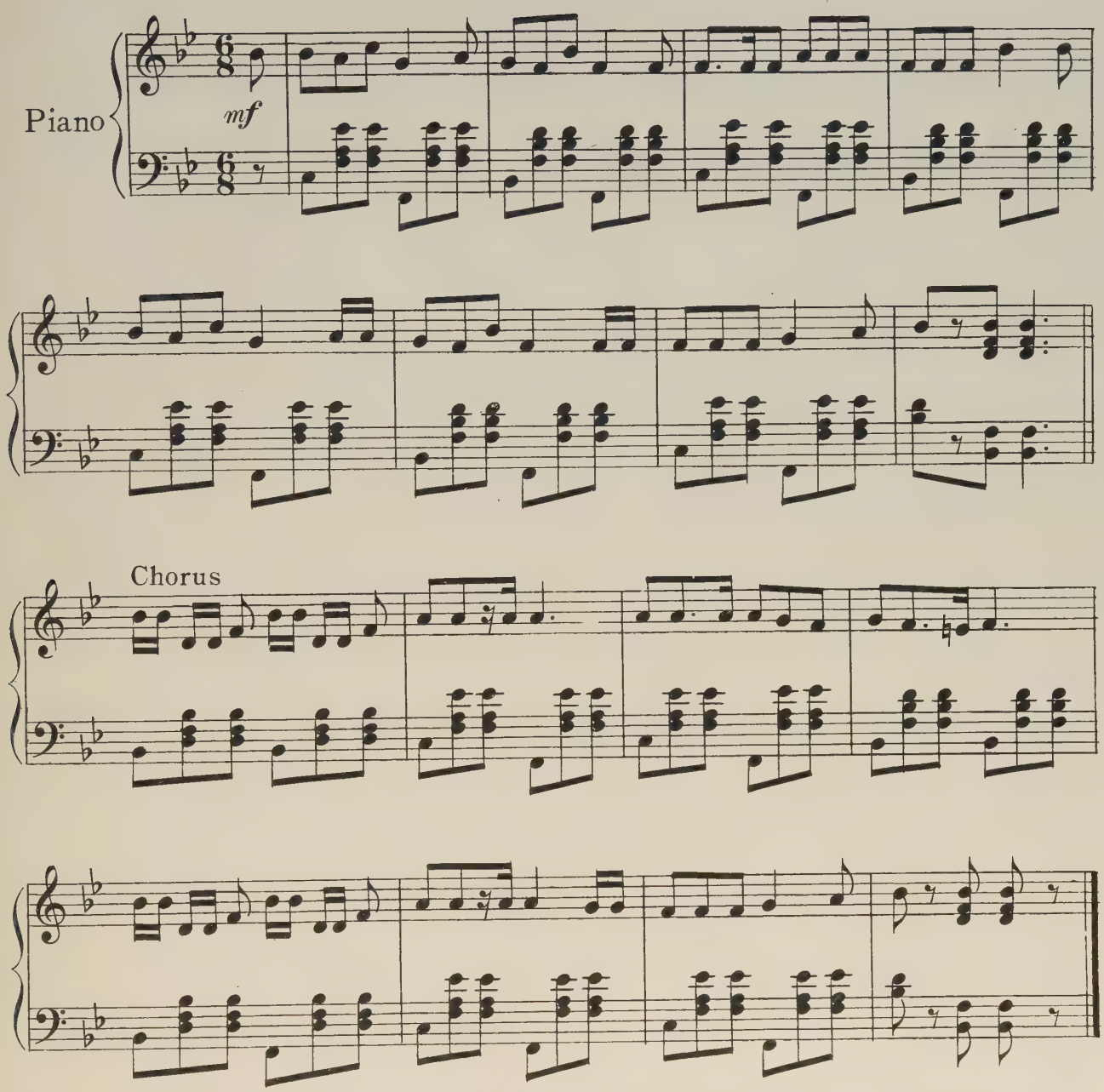
Line 1. Take 2 mazurka steps forward with the right foot. (Slide the right foot forward, cut with the left and extend the right foot forward, hop on the left foot and bend the right knee. Cues, "slide, extend, bend.") Pass partner on the right. (Diagram B)

Line 2. Turn slightly toward partner, look at her over the left shoulder and take 2 Spanish "draw" steps away from her. (Stamp right foot sideward and draw the left heel to the arch of the right foot.)

Line 3. Take 4 waltz steps following partner in a small circle to the starting position. Start with right foot, turn back to partner and make one complete turn to former position.

Lines 4, 5, and 6. Repeat action of lines 1, 2 and 3 of the chorus. On the last "Ha Ha" stamp twice while facing partner and throwing right arm upward and outward.

Ching-A-Ling



1 We revel in song, in Spain we belong,
2 We charm and entrance our friends in the dance,
3 We dance and we glide while loud far and wide,
4 Sounds the tune of our light guitar, Ha, Ha!

Chorus:

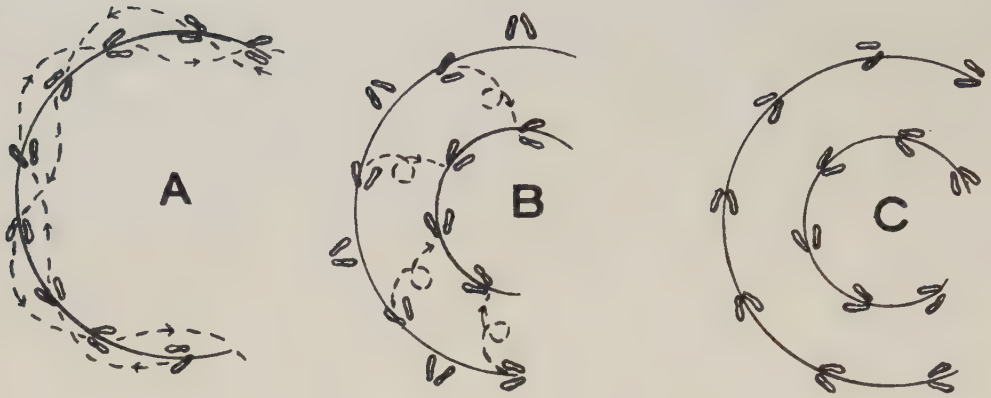
1 Ching-a-ling-a-ling, ching-a-ling-a-ling,
2 Ha! Ha! Ha! Ha!
3 These were the words which we heard from afar,
4 Ching-a-ling-a-ling, ching-a-ling-a-ling,
5 Ha! Ha! Ha! Ha!
6 To the tune of our light guitar, Ha! Ha!

COMIN' THRO' THE RYE

HOT CROSS BUNS

Comin' Thro' The Rye

Comin' Thro' The Rye



Formation: Fourteen players arranged in a single circle with partners facing. Ladies face clockwise (left) and the gentlemen the reverse.

First Verse

Action:

Lines 1, 2, 3 and 4. All march in a "grand chain" 16 steps forward, moving in a weaving fashion. (Each player gives right hand to partner, passes to the left, gives left hand to the next player behind partner, passes to the right, and continues in this way giving right and left hands alternately.)

Chorus

Lines 1 and 2. Ladies start with the right foot and dance 3 two-steps toward the center of the circle, making one complete turn to the right and finishing with the right shoulder toward the center of the circle. Face clockwise. Join hands with neighbors in front and rear, extending right hand forward. (Diagram B.) At the same time the gentlemen face the center of the circle and place hands on hips. On the first word they hop on the left foot and place the right heel forward, toe pointing upward; hop and exchange position of the feet on the word "has;" repeat on "Nane;" repeat on "I." All face right and join hands in front and rear with neighbors, the right hand being forward.

Lines 3 and 4. All players take 8 sliding steps forward with the right foot leading. The formation is that of two concentric circles moving in opposite directions. Players smile as they pass by. (Diagram C.) At the end of the verse the ladies resume their original positions, facing partners in the outer ring.

Second Verse

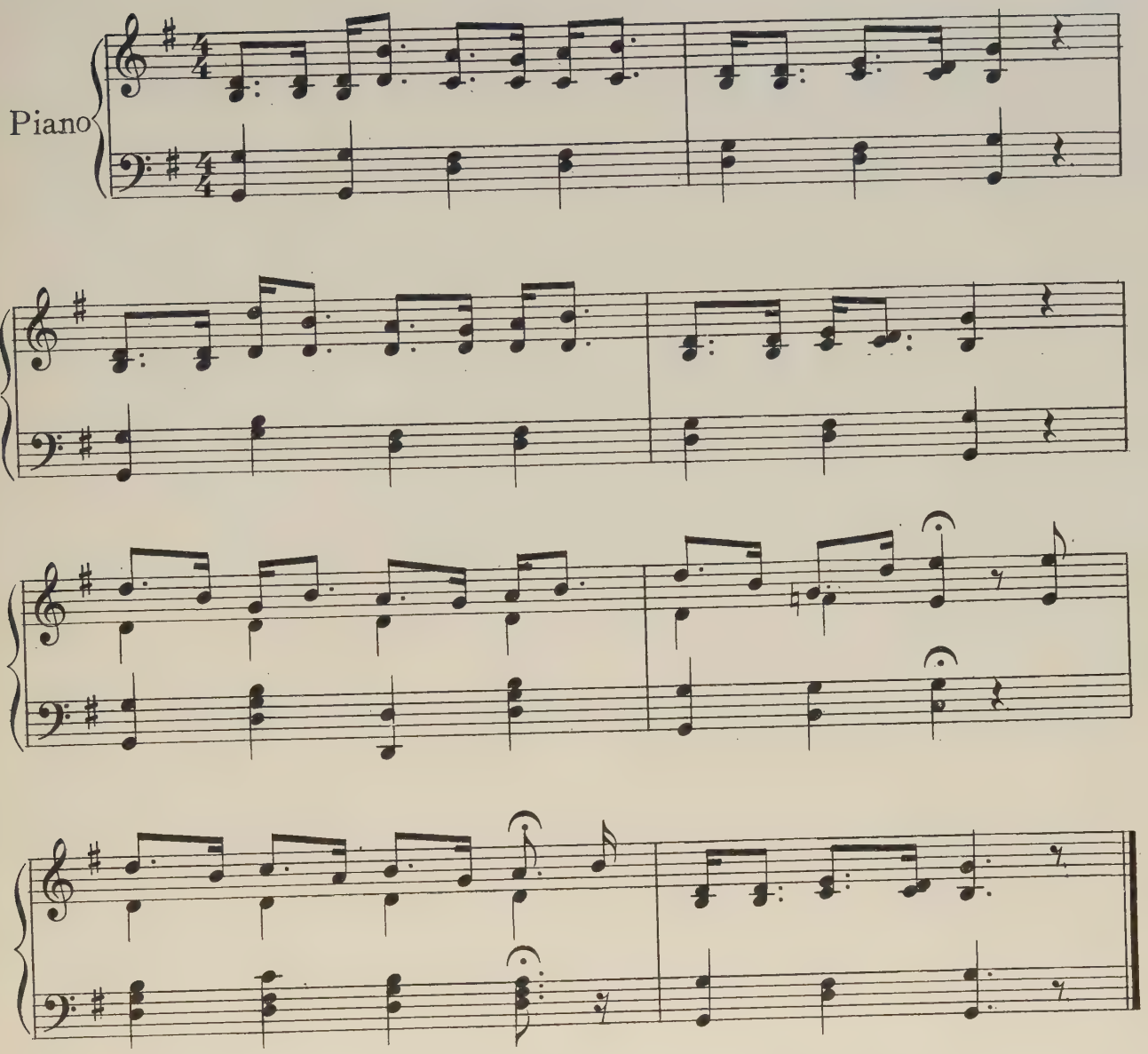
Action same as that for the first verse.

Chorus. (repeated)

Lines 1 and 2. Gentlemen start with the left foot and dance 3 two-steps toward the center turning left Ladies face the center and place left and right heels forward alternately, four times in all.

Lines 3 and 4. Players facing left, all take 8 sliding steps forward with the left foot leading.

Comin' Thro' The Rye



First verse

1 If a body meet a body
2 Comin' thro' the rye;
3 If a body greet a body
4 Need a body cry?

Second verse

1 If a body meet a body
2 Comin' frae the town;
3 If a body greet a body
4 Need a body frown?

Chorus

1 Every lassie has her laddie,
2 Nane, they say, ha'e I;
3 Yet all the lads they smile at me
4 When comin' thro' the rye.

The Hobby Horse

Formation: The play is individual, as each player rides a rocking-horse. Any formation may be used. An acceptable formation consists of two lines facing each other across a ten or fifteen foot space, with a distance of five or six feet between the riders. Both arms are extended forward holding the reins throughout the entire song.

Action of first verse:

Line 1. (Mounting.) Jump in place landing lightly on the toes with the right foot in front of left and the weight equally divided; repeat jump with the left foot in front; repeat again with the right in front.

Line 2. (Trotting.) Take 4 running steps in place beginning with the right foot and lifting knees.

Lines 3 and 4. (Rocking.) Step on the right foot and swing left leg backward; step on the left foot and swing the right leg forward pointing the toe downward; repeat the rocking three times, allowing the body to sway forward and backward to accentuate the rocking movement.

Line 5. (Pony stumbles and steps sideward.) Touch right toe in front of left foot; kick diagonally forward right; step sideward right, looking down on the left side; draw left foot to right heel.

Line 6. (Same.) Touch left toe behind right heel; kick diagonally forward left; step sideward left; close right foot to left.

Action of second verse:

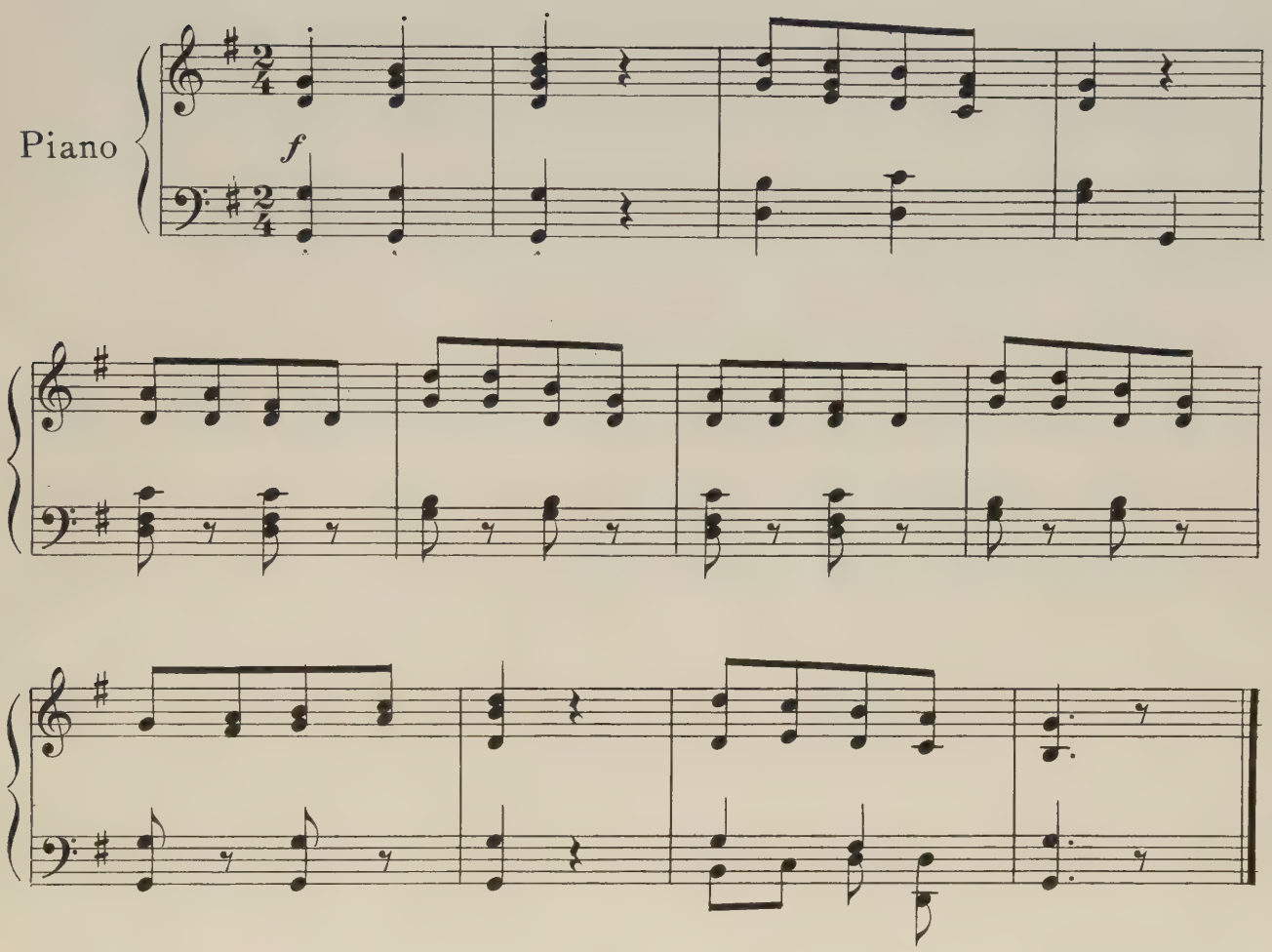
Line 1. Take 3 short jumps backward keeping the feet together, and jerking the reins each time.

Line 2. Repeat action of line 2 in the first verse with knees lifted high.

Lines 3, 4 and 5. Repeat action of lines 3, 4 and 5 in first verse.

Line 6. (Dismounting.) Bend knees slowly and jump to the left landing on the toes with feet together on the word "there." Position.

The Hobby Horse

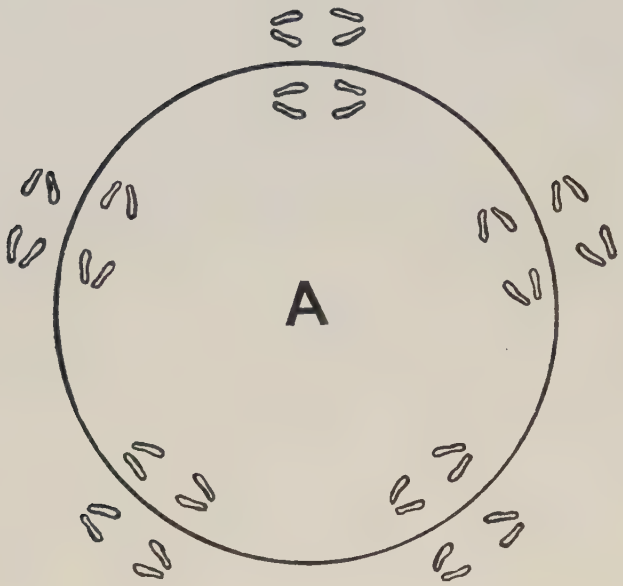


1 Hop, hop, hop!
2 Nimble as a top,
3 Where 'tis smooth and where 'tis stony,
4 Trudge along my little pony,
5 Hop, hop, hop, hop, hop!
6 Nimble as a top!

Second verse:

1 Whoa, whoa, whoa!
2 How like fun you go.
3 Very well my little pony,
4 Safe's our jaunt though rough and stony,
5 Spare, spare, spare, spare, spare!
6 Sure enough we're there.

Hot Cross Buns



Formation: Circle formation of groups of four. Two couples form a square; one couple faces clockwise (left) and the other contra-clockwise. In each couple the gentlemen stands to the left of the lady. (Diagram A.)

Action:

Line 1. During the first phrase the ladies step toward one another on the right foot, join right hands, and make a peasant's curtsey. (Touch the left toe behind the right heel and bend both knees.) During the second phrase the ladies step backward to places with the left foot and close with the right; at the same time the gentlemen bow, bending forward from the hips.

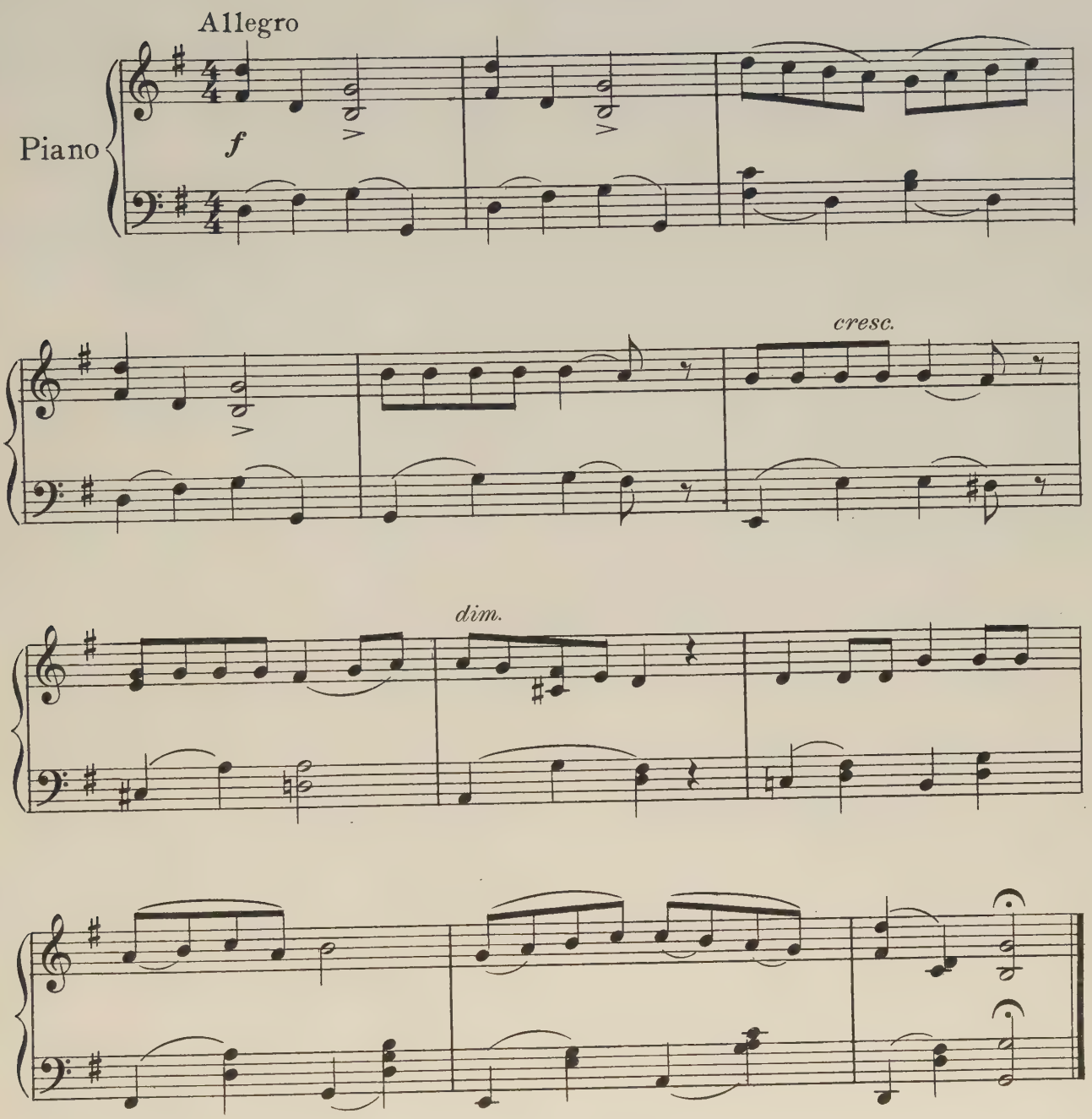
Line 2. All face right, join left hands across center with the player diagonally opposite and run in this direction 8 steps, finishing in the place of the other couple. (Diagram B.)

Lines 3 and 4. The ladies join right hands and execute three-quarters of a "ladies' chain" with 16 short running steps. (Ladies join right hands and pass each other on the left, immediately release hands and give left hand into the left hand of the opposite gentleman. This player makes a complete turn left in place guiding the lady about with him by placing his right hand behind her waist. Ladies again join right hands and after passing each other as before, they immediately step into their starting places without turning their own partners.)

Lines 5 and 6. All join hands around in a circle, face to the left and run 12 steps clockwise in a full circle. On counts 13 to 16 partners face one another, join right hands and exchange places with 4 running steps. All bow, bending forward from the hips, toward the center of the circle or square on the word "yourselves."

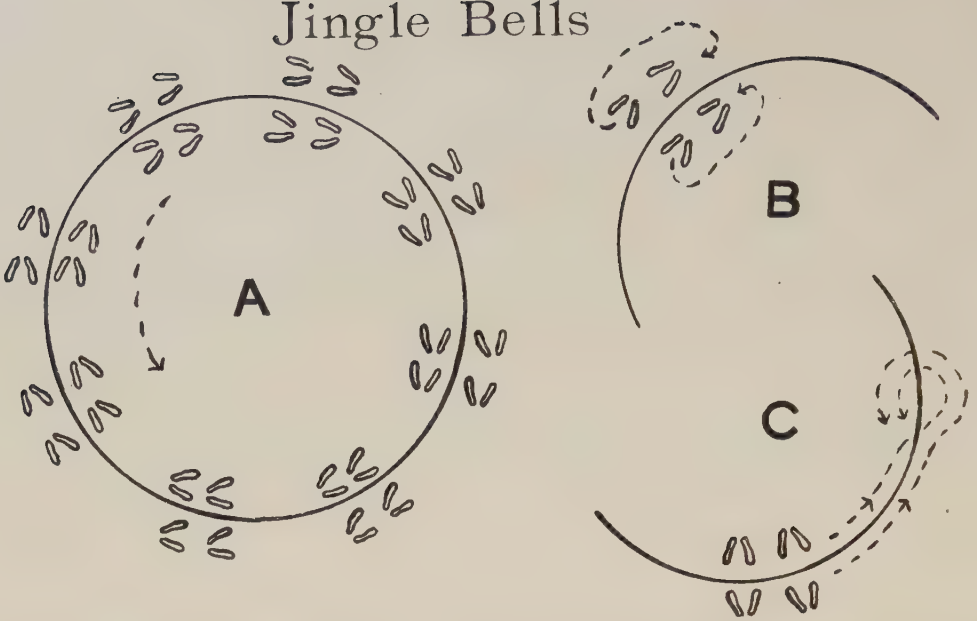
At the finish of the play each player faces about. This causes each couple to face in the original line of direction with the gentlemen on the left as at first. This also brings each couple face to face with a new couple from the neighboring square with whom the play is then repeated. It may be repeated as many times as new opposites appear. Couples always advance from square to square in one line of direction.

Hot Cross Buns



1 Hot Cross Buns! Hot Cross Buns!
2 One a penny, two a penny, Hot Cross Buns!
3 If you have no daughters, if you have no daughters,
4 If you have no daughters, pray give them to your sons;
5 But if you have none of these little elves,
6 Then you must eat them all yourselves.

Jingle Bells



Formation: Circle formation of groups of four. One couple stands behind another couple and all face contra-clockwise (right.) Players join inside hands with partners and extend the outside hand to the outside player of the other couple so that the arms form a square. (Diagram A.)

Action:

Lines 1 and 2. All dance forward with 4 lively polka steps beginning with the right foot. (Hop on the left foot and slide the right foot forward, close left foot to right heel, step forward right. Cues "Hop-slide, close, step.")

Lines 3 and 4. Rear couple take 4 hopping steps in place with knees lifted high. (Hop on right foot and lift left knee. Cues "Step-hop, step-hop.") Alternate the feet. At the same time the players in front separate, each retaining the grasp of a member of the rear couple. Each starts with the right foot and swings outward and to the rear with 8 skipping steps; they swing in behind the rear couple and again join hands. (Diagram B.)

Lines 5, 6, 7 and 8. Repeat the action of lines 1, 2, 3 and 4, with the former rear couple leading. All finish in the original position.

Chorus. Formation: Partners stand facing each other and all join hands around. A square should be maintained rather than a circle in order to represent a sleigh. (Diagram C)

Lines 1 and 2. All slide sideward 12 steps in the original line of direction.

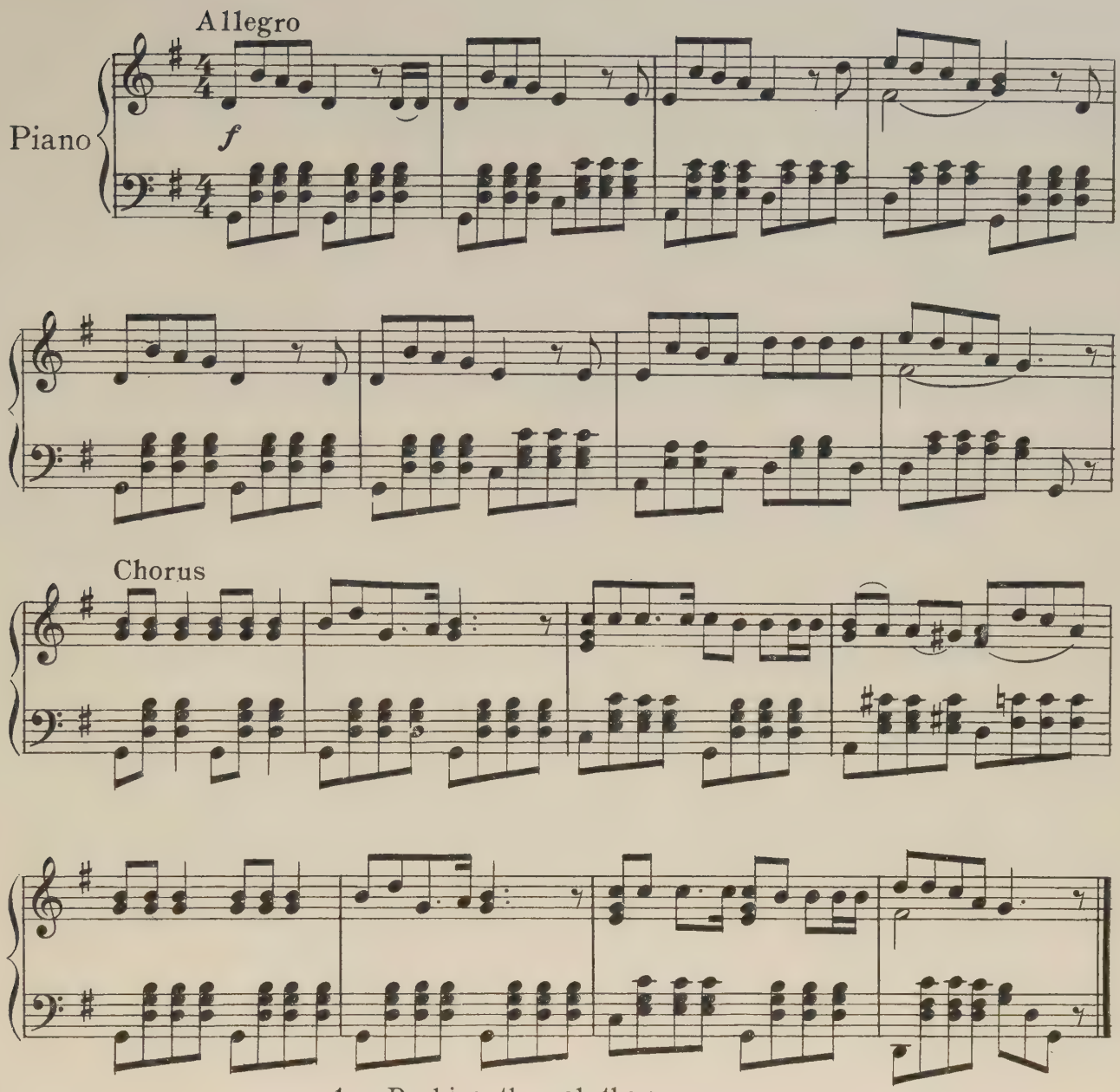
Lines 3 and 4. The square turns about in place contra-clockwise with 4 sliding steps so that the same leaders may lead in retracing the steps to the starting place. (Diagram C.)

Lines 5 and 6. Repeat the action of lines 1 and 2 of the chorus in the reverse direction.

Lines 7 and 8. Repeat the action of lines 3 and 4 of the chorus.

For a repetition of the play the couples exchange places and join hands in the original formation.

Jingle Bells

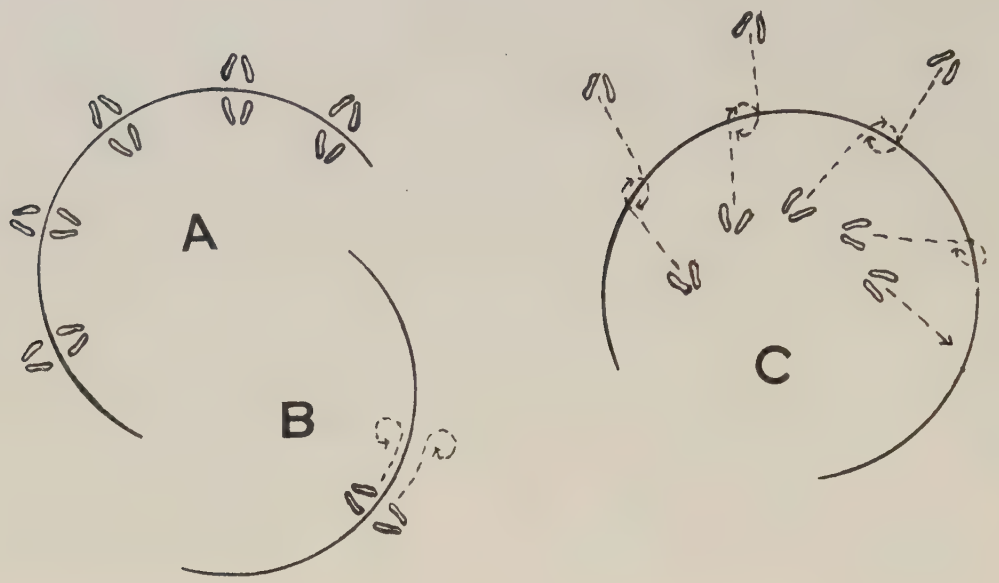


1 Dashing through the snow,
2 In a one-horse open sleigh,
3 O'er the fields we go
4 Laughing all the way;
5 The bells on bob-tail ring,
6 Making spirits bright;
7 What fun it is to ride and sing
8 A sleighing song at night.

Chorus:

1 Jingle bells, jingle bells,
2 Jingle all the way,
3 Oh, what fun it is to ride
4 In a one-horse open sleigh;
5 Jingle bells, jingle bells,
6 Jingle all the way,
7 Oh, what fun it is to ride
8 In a one-horse open sleigh.

Listen To The Mocking Bird



Formation: Double circle, partners facing. Partners join hands and extend arms sideward shoulders high. (Diagram A.)

Action:

Line 1. Take 4 sliding steps contra-clockwise.

Line 2. Release hands; turn away from partner making a complete turn outward while dancing a pivot step. (Turn in place 360°, hopping 4 times on the outside foot and pushing around with the toe of the other foot. Alternate the movements of the feet.) At the same time extend the arms sideward and make easy flying movements with the arms. (Diagram B.)

Line 3. Repeat the action of line 1 in the clockwise direction; repeat the action of line 2, finishing with partners facing each other with hands on hips.

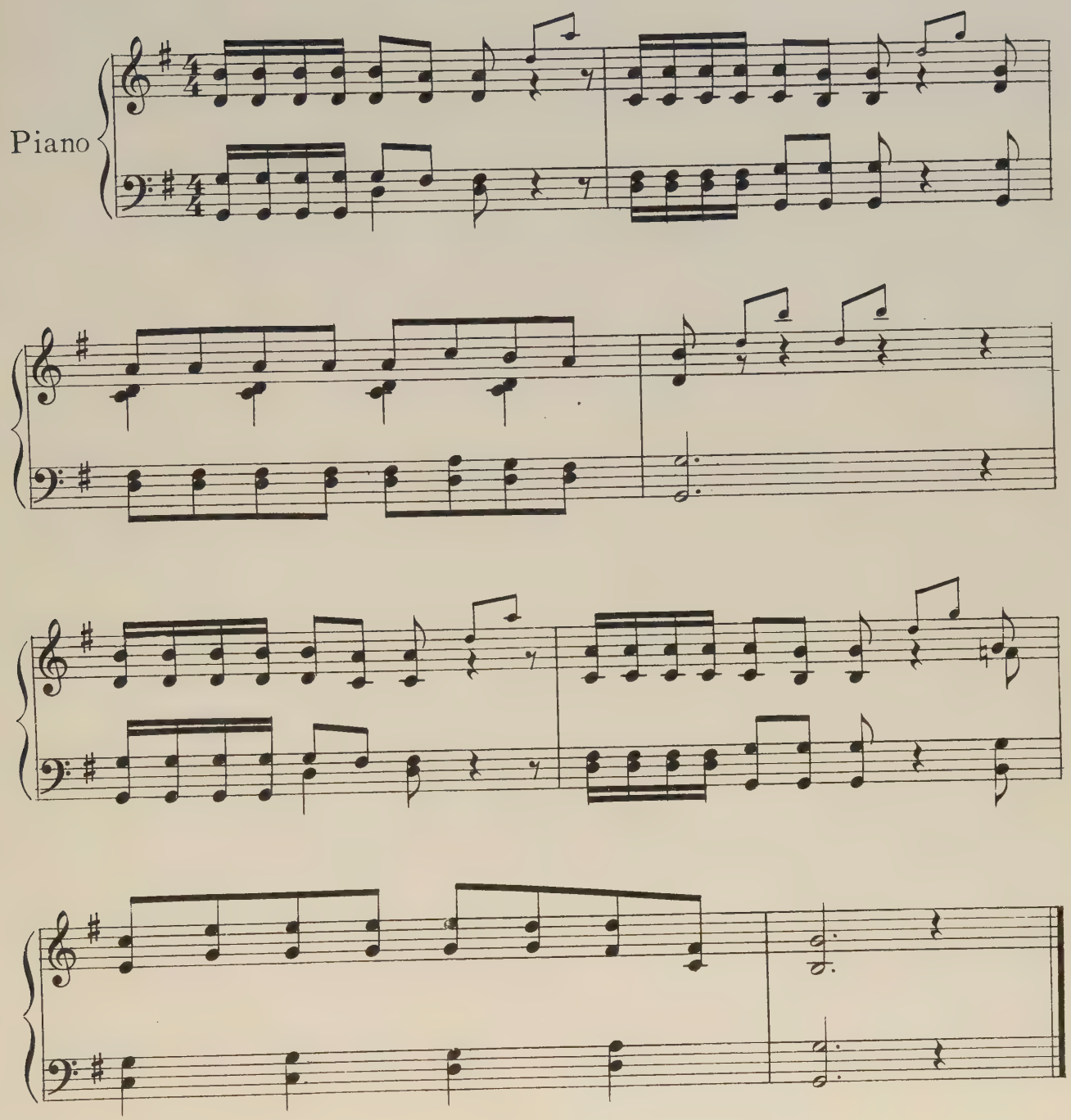
Line 4. Partners separate by skipping 4 steps backward, starting with the left foot and lifting knees. Players of the inner circle having backs to the center should take short steps.

Line 5. All face half-right and take 4 skipping steps forward in that direction, approaching a new partner on the left side, touching right shoulders. (Diagram C.)

Line 6. Each player places her right arm across in front of her partner and clasps her waist at the left side. Extend the left arm diagonally upward and outward and execute and "Russian turn." (Hop on the right foot and lift the left knee, take a short step forward with the left foot and another short step forward with the right foot. Cues-"Hop-step, step.") Repeat it rapidly 3 times.

Repeat from the beginning with this new partner.

Listen To The Mocking Bird



1 Listen to the mocking bird, tra la,

2 Listen to the mocking bird, tra la,

3 The mocking bird is singing far and wide, tra la, tra la,

4 Listen to the mocking bird, tra la,

5 Listen to the mocking bird, tra la,

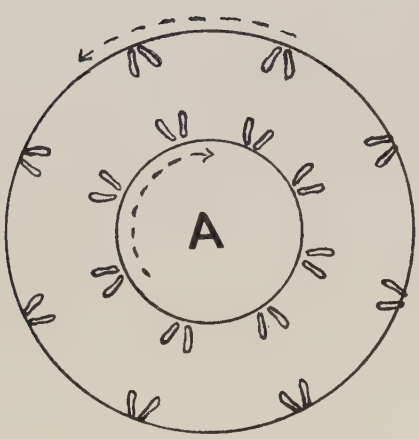
6 'Tis singing where the weeping willows wave.

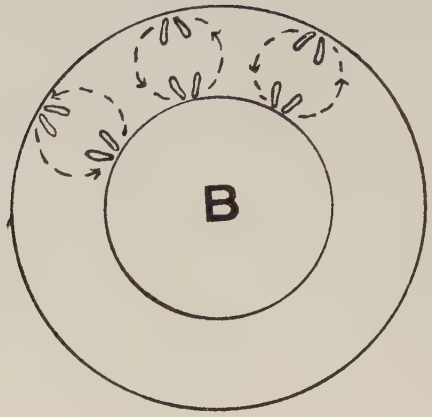
LISTEN TO THE MOCKING BIRD

LONDON BRIDGE

London Bridge

London Bridge





Formation: Double circle, partners facing. There should be 8 or 9 players in each circle and a space of two or three feet between the inner and outer circles. In each circle the hands are joined with the neighbor on each side; the arms are all curved upward with the hands held higher than the heads (architecture of the bridge.) (Diagram A.)

Action:

Lines 1 and 2. Each circle slides 12 steps to the right, i.e., they move in opposite directions. The hands are slowly lowered to the sides during the sliding and are then released. Each player pauses opposite her partner in the other circle. On the words "my fair lady," players in the outer circle bow from the hips while the players in the inner circle make a peasant's curtsey. (Touch the left toe behind the right heel and bend both knees.)

Lines 3 and 4. Stand close to new partner and "stack" hands, using large arm movements with full length arms. (Each lays a hand on the back of partner's hand alternately, piling the hands up vertically. After the 4 hands are in place the lowest one is withdrawn and placed on top, etc.) Continue the "stacking" 6 times in all. The movements should appear vigorous but the actual slap may be light. Finish with bow and curtsey as before.

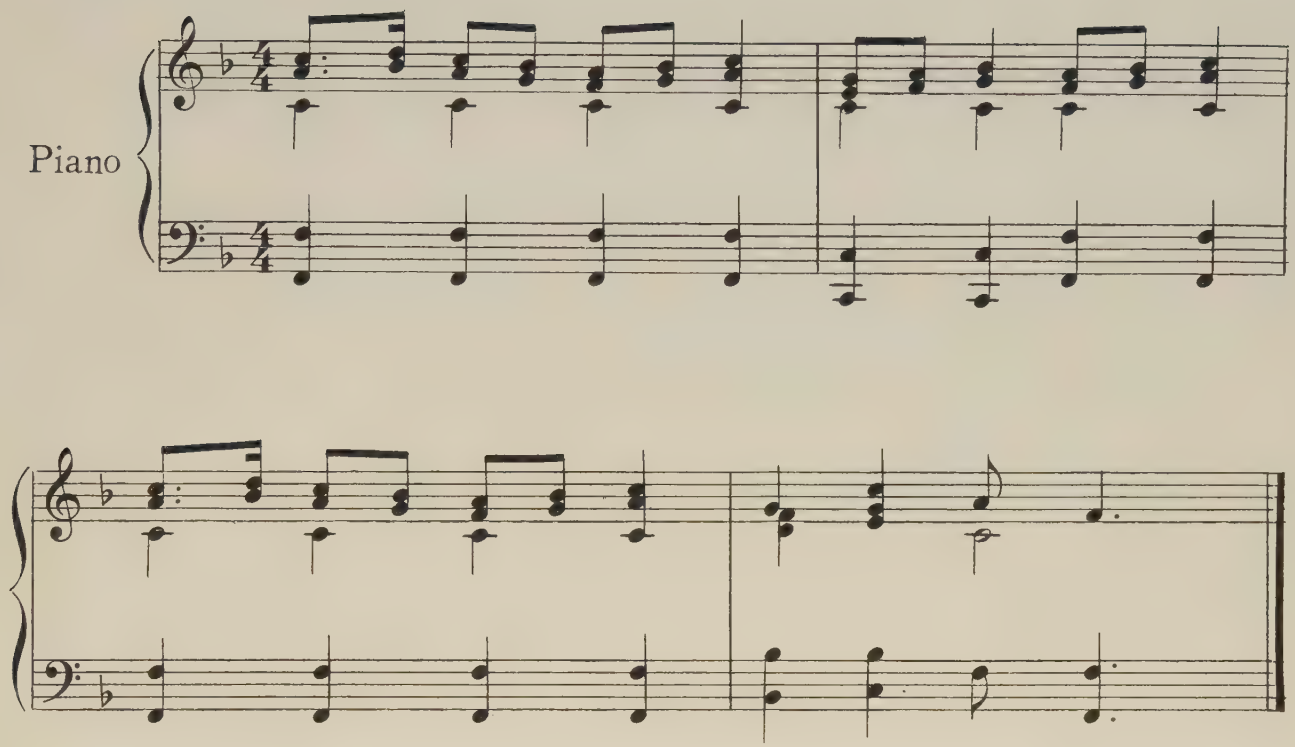
Lines 5 and 6. Give partner both hands, shoulder-high, and pull away strongly while taking 12 short sliding steps in a small circle, moving right. Finish with the bow and curtsey on the last three words. (Diagram B.)

Lines 7 and 8. Repeat the action of lines 3 and 4 with vigorous movements and louder slaps in stacking hands.

Lines 9 and 10. Repeat the action of lines 1 and 2 with hands joined low at the sides. They are gradually raised higher and higher until the end of the song when they are held high, showing again the design of the bridge. The bow and curtsey are omitted. While the hands are raised, one player should leave his place and walk or run along the space between the two circles, and return to place. (Testing the bridge.)

For a repetition of the play all players should move one step to the right and procure a new partner. One player always tests the bridge after it has been "built again."

London Bridge



1. London Bridge is falling down, falling down, falling down,
2. London Bridge is falling down, my fair lady.

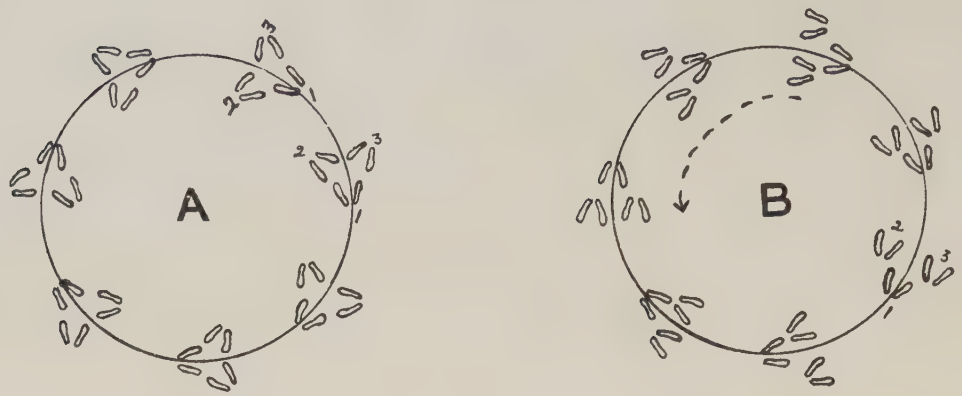
3. Build it up with gold and silver, gold and silver, gold and silver,
4. Build it up with gold and silver, my fair lady.

5. Gold and silver will be stolen, will be stolen, will be stolen,
6. Gold and silver will be stolen, my fair lady.

7. Build it up with iron bars, iron bars, iron bars,
8. Build it up with iron bars, my fair lady.

9. London Bridge is built again, built again, built again,
10. London Bridge is built again, my fair lady.

Oh Dear, What Can The Matter Be



Formation: Circle formation of groups of three. In each group the three players stand in a small circle facing center. No. 1 faces forward in the direction of the movement around the circle, i.e., contra-clockwise. No. 2 stands on the inside with back toward the center of the large circle. No. 3 stands on the outside facing inward. (Diagram A.)

Action:

Line 1. Each No. 1 exclaims "Oh" while raising both hands in front of her, palms out, and sings "dear" while bending trunk slightly forward and slapping thighs in front. Nos. 2 and 3 turn toward each other and sing "what can the matter be," at the same time they make a peasant's curtsey (Touch left toe behind the right heel and bend both knees.)

Line 2. Each No. 2 sings "dear, dear" and repeats the action of No. 1 in line 1. Nos. 1 and 3 curtsey to each other and finish the line.

Line 3. Each No. 3 sings "Oh dear" as did the others, and Nos. 1 and 2 curtsey and finish the line.

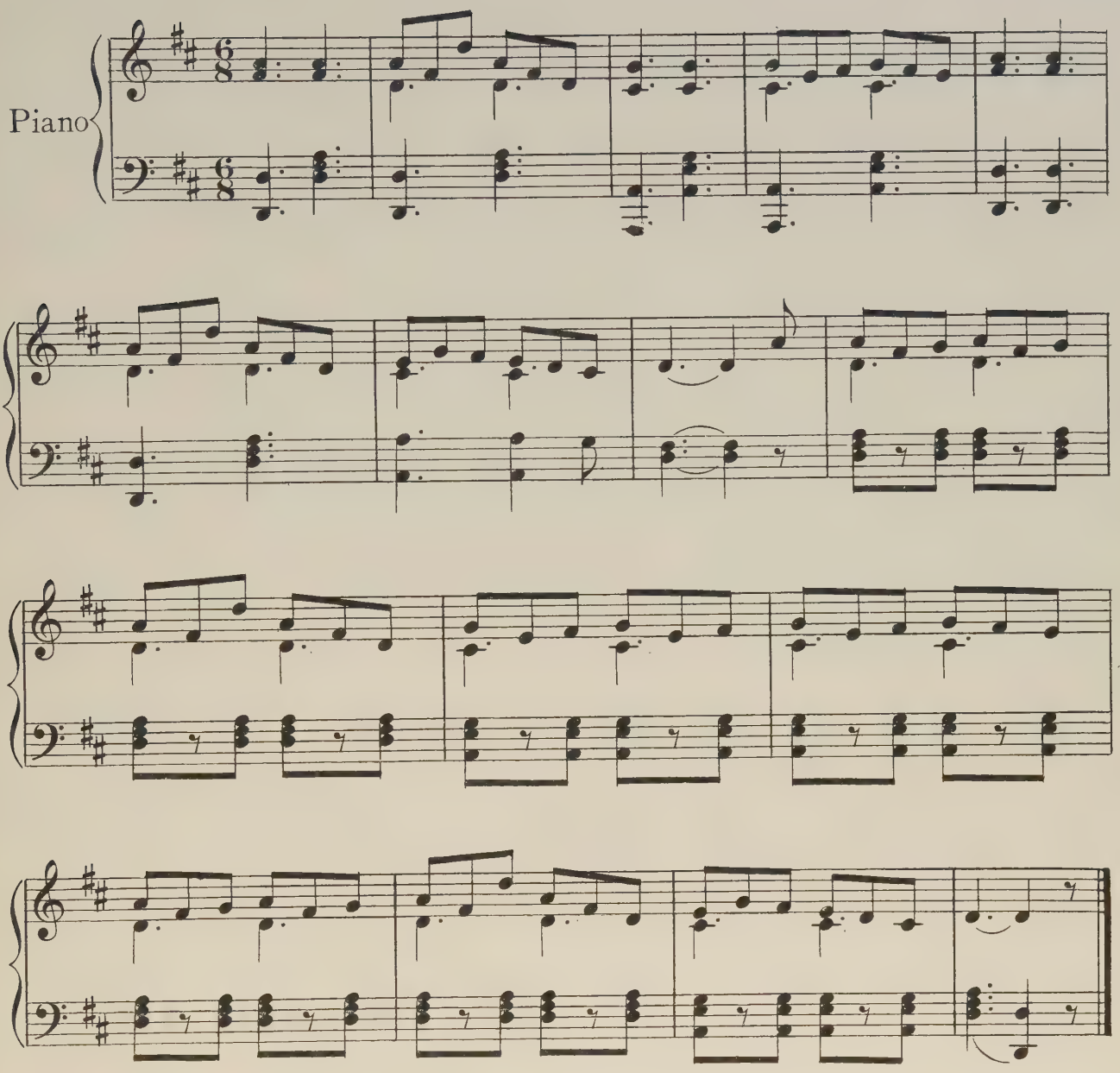
Line 4. All frown, shake heads and stamp 3 times. Nos. 2 and 3 turn as they stamp and face in the line of direction, joining inside hands and placing outside hands on hips. No. 1 then places her right hand on their joined hands and raises her left hand in the air as though holding a whip. (Driving home from the fair.) (Diagram B.)

Lines 5, 6 and 7. In this formation all skip forward 12 steps with lifted knees, starting with right foot.

Line 8. No. 1 pushes the joined hands of Nos. 2 and 3 forward and upward and skips 4 steps forward under this arch to join the next group. At the same time Nos. 2 and 3 walk slowly forward while looking behind and extending their inside hands to the new No. 1 approaching from the rear. As the three players join hands they move to the right in a circle so that No. 2 takes the driving position, facing forward; No. 1 moves to the outside and No. 3 shifts to the inside position.

The play is repeated with No. 2 in the driving position. No. 2, therefore, starts the song; No. 3 starts the second line; No. 1 starts the third. During a second repetition of the play No. 3 swings into the driving position and starts the song; No. 1 starts the second line, and No. 2 the third.

Oh Dear, What Can The Matter Be



1 Oh dear, what can the matter be?
2 Dear, dear, what can the matter be?
3 Oh dear, what can the matter be?
4 Johnny's so long at the fair.

5 He promised to bring me a basket of posies,
6 A garland of lilies, a gift of red roses;
7 He promised to bring me a bunch of blue ribbons
8 To tie up my bonnie brown hair.

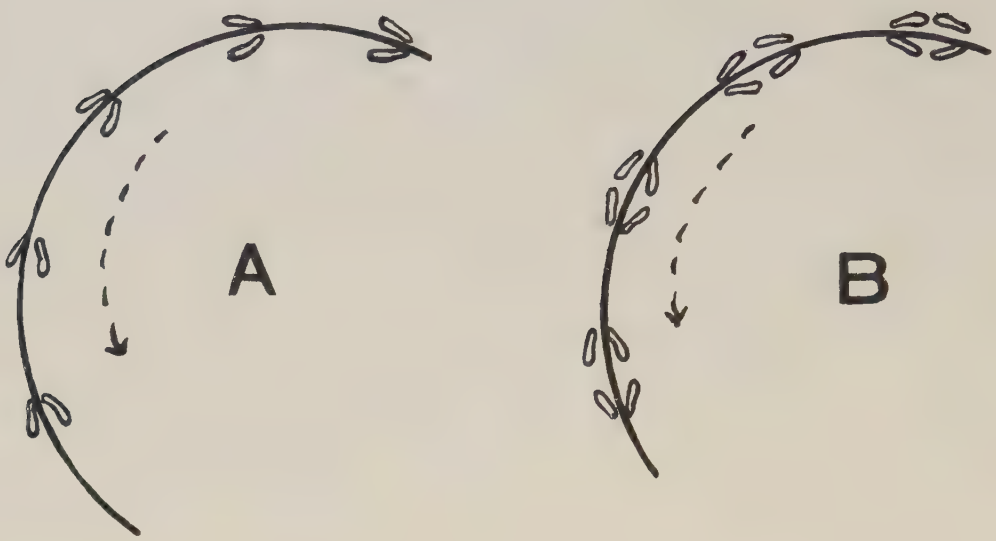
(Tra la la, la la la, may be substituted for lines 5, 6, 7, 8.)

OH, DEAR! WHAT CAN THE MATTER BE

OH, WHERE HAS MY LITTLE DOG GONE

Oh, Where Has My Litte Dog Gone

Oh, Where Has My Litte Dog Gone



Formation: Single circle facing contra-clockwise (right) with hands joined. (Diagram A.)

Action.

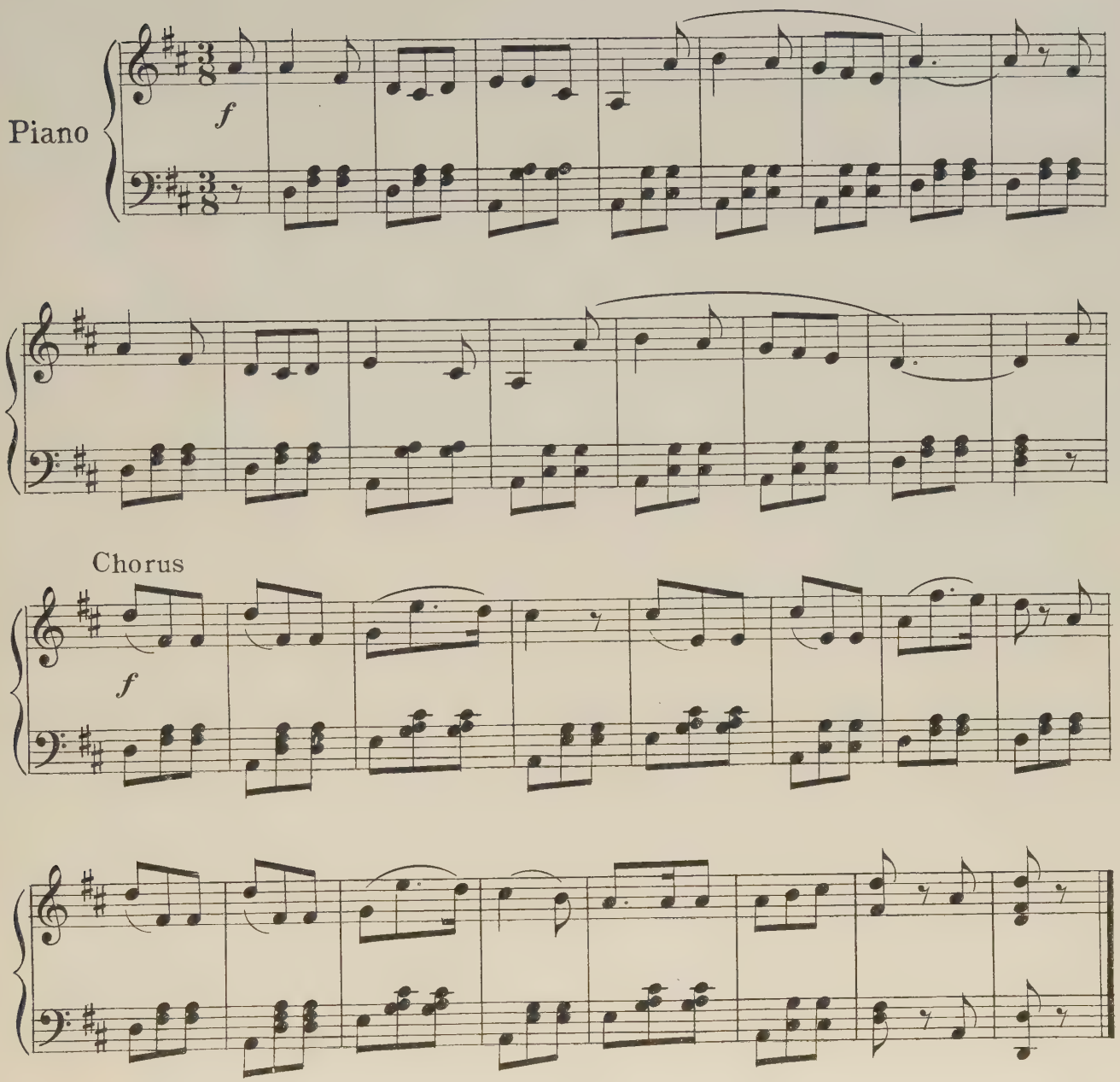
Lines 1 and 2. Beginning with the right foot all players run forward taking 3 steps to a measure and accenting the first step in each measure. The body sways in the direction of the stamping foot. (Counts-1, 2, 3; 1, 2, 3; 1, 2, 3.) Accent 6 such steps in all, then stamp 4 times in place, alternating the feet, and beginning on the word "be." Place hands on hips.

Line 3. All make 4 bows. (Keep the feet close together while pivoting on the right heel. Bring the right toe and the entire left foot down with a smacking sound to imitate the sound of wooden shoes.) All bow first to the right (outward) and placing the hand above the eyes, look for the dog in that direction, bowing slightly forward and bending the knees a little, and tapping with the shoes. Second, all bow forward in the line of direction. Third, all bow toward the center of the circle, still looking for the dog. Fourth, partners bow to each other, placing hands on hips. (Diagram B.)

Line 4. Clasp own hands in front of chest with a clapping sound; clap both hands against partner's; place hands on hips in a dejected manner.

Chorus: Partners assume waltz position and waltz (step, slide, close) around the circle in the original line of direction for 14 measures. During the 15th and 16th measures regain places in the circle and join hands for a repetition of the game.

Oh, Where Has My Litte Dog Gone



1 Oh where, oh where has my little dog gone?

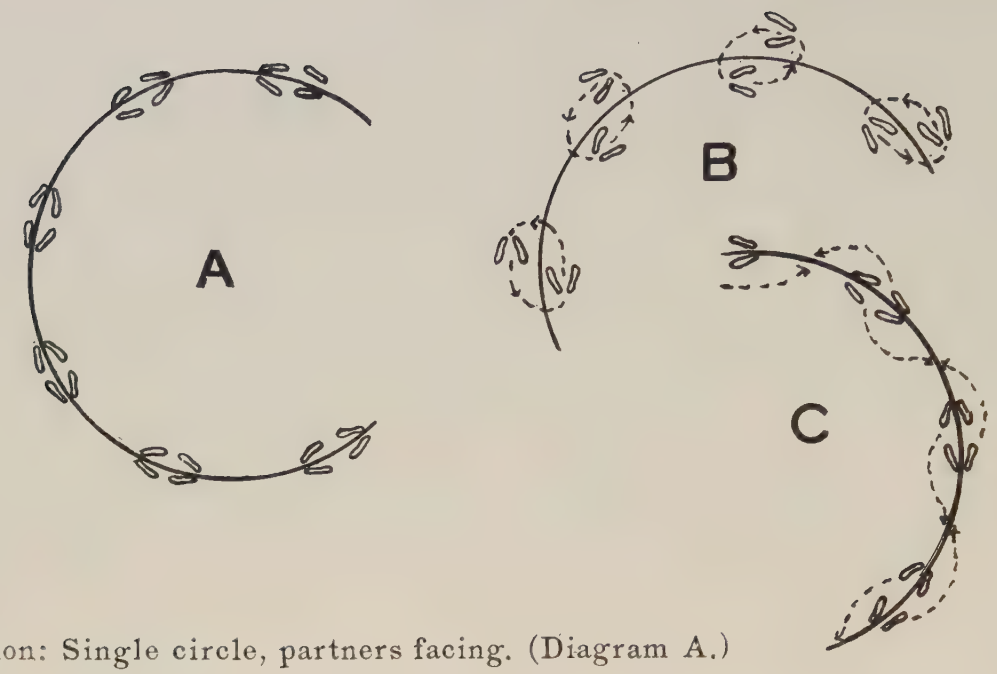
2 Oh where, oh where can he be?

3 His ears cut short and his tail cut long,

4 Oh where, oh where is he?

Chorus: Tra la la, etc.

Peanut Song



Formation: Single circle, partners facing. (Diagram A.)

Action:

Line 1. Hop and place right heel forward and place the right elbow in the palm of the left hand; point right forefinger and shake it at partner 4 times in a scolding manner.

Line 2. Hop and extend left toe forward; hop and extend right toe forward; repeat with left forward, all in quick succession. At the same time brush palms of the hands against each other 3 times as though dusting them.

Line 3. Repeat the action of line 1 with the opposite hand and foot.

Line 4. Repeat the action of line 2 beginning with the opposite foot.

Line 5. Join left hand with partner, shoulder-high, and place the right hand on hip. Place the right heel forward; point backward with the right toe; take one polka step forward with the same foot, (Hop on the left foot and slide right foot forward, close left foot to right heel, step forward right) starting a turn with partner in a small circle. (Heel-and-toe polka.) (Diagram B.)

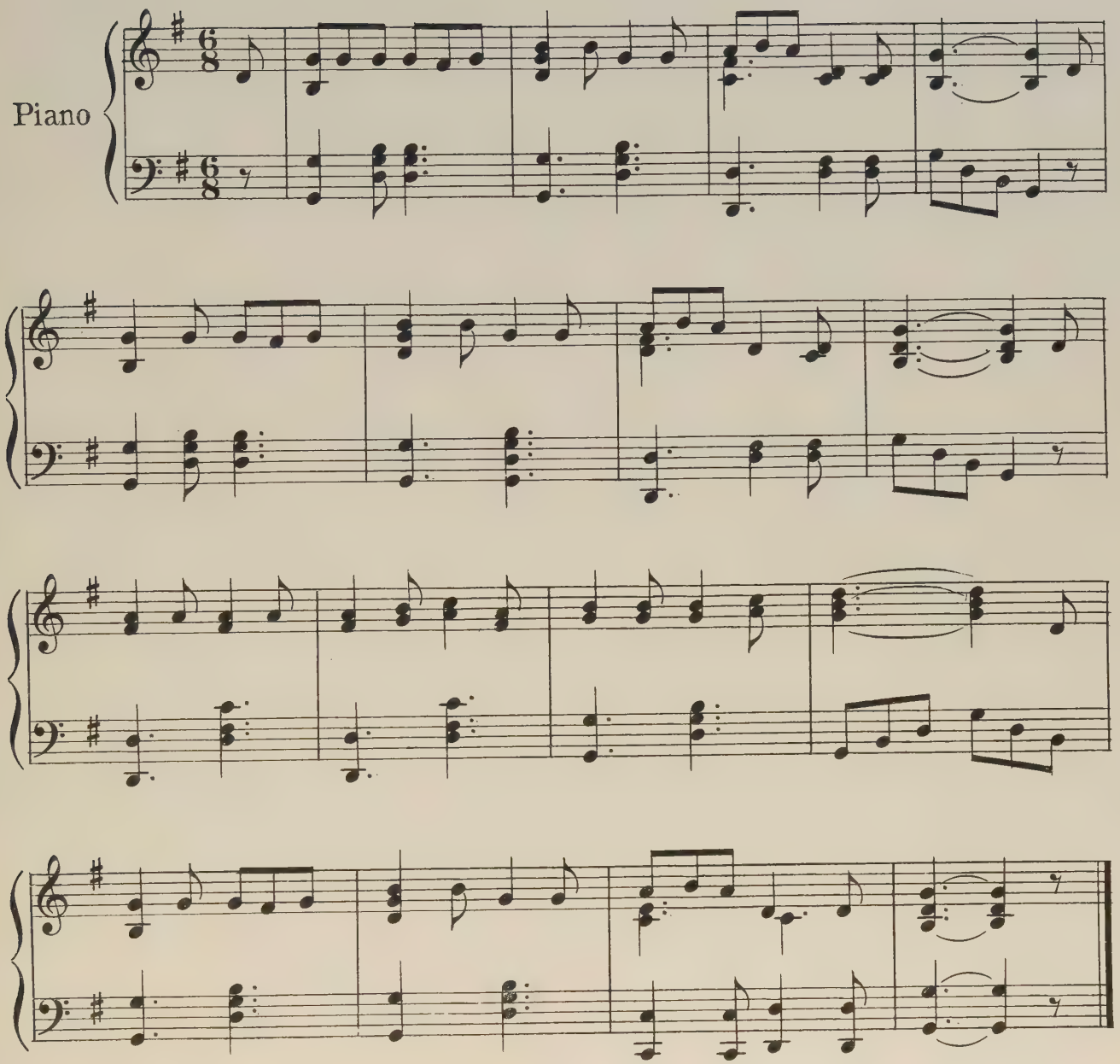
Line 6. Continue turning partner with heel-and-toe polka with the left foot.

Line 7. Repeat heel-and-toe polka with the right foot.

Line 8. Facing in the original line of direction, release partner's hand, place left hand on hip also, and advance to meet a new partner with 3 walking steps. Pass to the right when leaving partner. (Diagram C.)

Repeat the play with the new partner.

Peanut Song



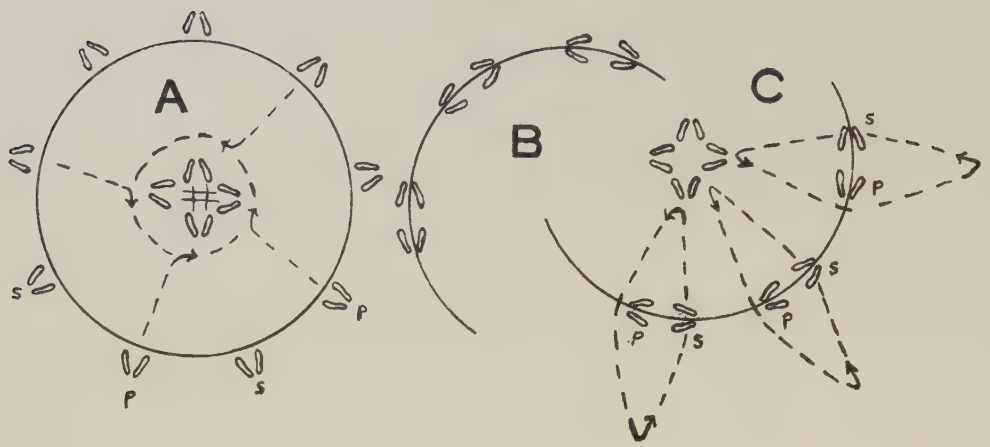
1 The one who has plenty of good peanuts,
2 And giveth his neighbor none,
3 He shan't have any of my peanuts,
4 When his peanuts are gone.

5 When his peanuts are gone,
6 When his peanuts are gone,
7 He shan't have any of my peanuts,
8 When his peanuts are gone.

POLLY PUT THE KETTLE ON

Polly, Put The Kettle On

Polly, Put The Kettle On



Formation: Single circle, facing center. Count off in 2's for partners and give the names "Polly" and "Sukey" to the players in alternation. Four players stand in the center of the ring in a square formation; each gives both hands to partner, opposite, so that the arms of one couple cross those of the other at right angles. These players represent the stove.

Action: The players called "Sukey" remain in place during the first verse. Those called "Polly" remain in place during the second verse.

First Verse. (Diagram A.)

Line 1. All players called "Polly" take 4 skipping steps toward the center of the circle, lifting knees high. In their right hands, held forward, they carry an imaginary tea kettle and pretend to place it on the stove during the 4th. skip.

Lines 2 and 3. All these players join hands in a circle and take 8 sliding steps to the right.

Line 4. They drop hands and each skips 4 steps to her former place in the circle.

Chorus.

Partners face one another and carry on a dialogue. (Diagram B.)

Line 1. All the players called "Sukey" make a curtsey as they sing. (Step sideward right, place left foot behind the right and bend both knees slightly, replace left foot, and close right to left.)

Line 2. All players called "Polly" sing and curtsey.

Lines 3 and 4. Repeat the action of lines 1 and 2.

Second Verse. (Diagram C.)

Line 1. The players called "Sukey" take 4 skipping steps to the center of the circle to remove the tea kettle.

Line 2. They turn about and skip 8 steps forward each passing out of the circle behind her own partner.

Line 3. They turn again and return to places with 4 skips, having entirely encircled partner during the 16 skipping steps.

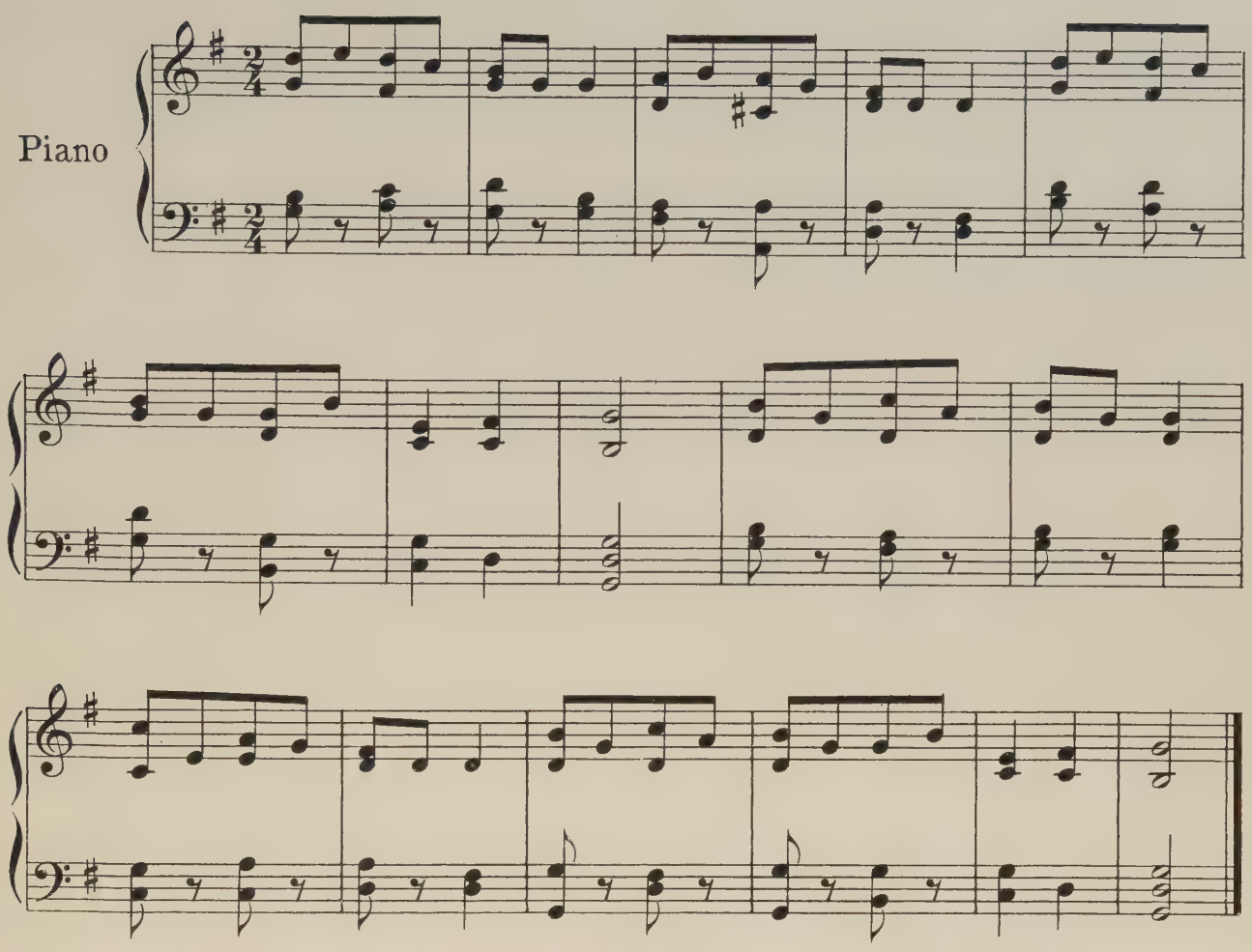
Chorus.

Lines 1 and 2. (4 measures.) Partners join both hands shoulder-high and turn in a small circle with 8 sliding steps right.

Line 3. (2 measures.) Partners execute a churning movement. They swing their joined hands inward and upward, then each puts her head under the arch thus formed and turns completely about in place with 4 walking steps.

Line 4. Drop hands, hold skirt out at the sides and make a deep minuet curtsey to partner.

Polly, Put The Kettle On



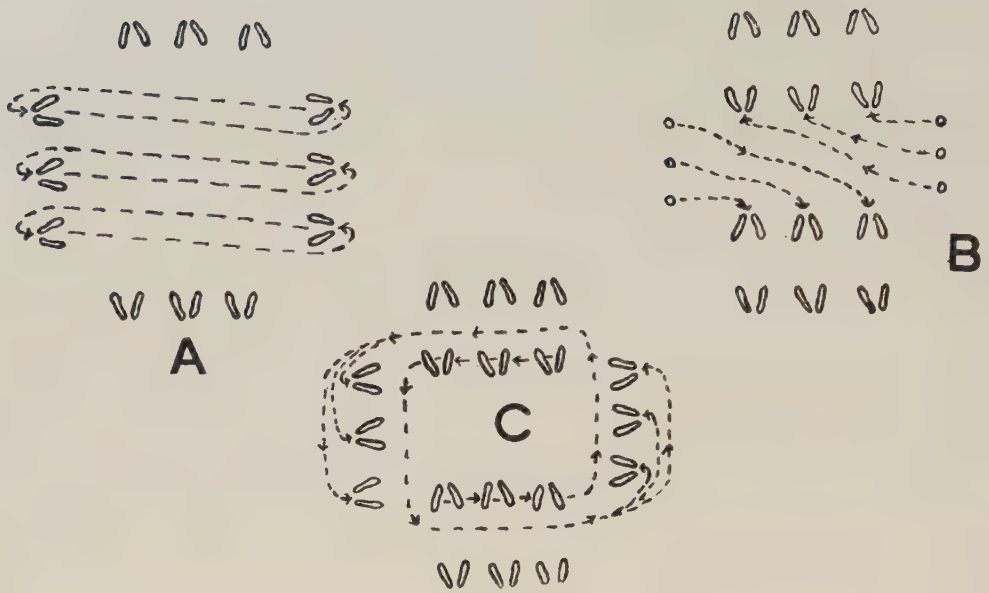
1 Polly, put the kettle on,
2 Polly, put the kettle on,
3 Polly, put the kettle on,
4 We'll all have tea.

Chorus (dialogue:) 1 "Will you have a cup of tea?"
2 "Thanks, I'll have a cup of tea,"
3 "Do you like this kind of tea?"
4 I like it very well."

1 Sukey, take it off again,
2 Sukey, take it off again,
3 Sukey, take it off again,
4 They've all gone away.

Chorus: Tra la la la la, etc. -- They've all gone away.

Polly Wolly Doodle



Formation: Twelve players stand in the form of a square with three on each side, facing center. Two opposite trios are designated as "sides" and the other two as "ends."

Action: The "sides" play first while the "ends" remain in place; when they have finished the "ends" play.

First Verse

Line 1. The players of the "sides" dance one "clog" step with the right foot. (Brush forward with the right foot, brush backward with the right foot, and step on the right foot in place. Cues-"Brush, brush, step.") Repeat with the left foot.

Line 2. The "sides" exchange places with 6 running steps, starting with the right foot; pivot left about on the 7th step and click heels together on the 8th count. Each player passes her opposite on the right (left shoulders passing.) (Diagram A.)

Line 3. Repeat the action of line 1.

Line 4. Repeat the action of line 2 in returning to places.

Chorus

Line 1. The three players of a "side" join hands and execute a wheeling movement to the right which brings them face to face with the "ends." As they walk they sing "Fare thee well;" the "ends" answer "Farewell;" each repeats the phrase again as they stand facing each other. (Diagram B.)

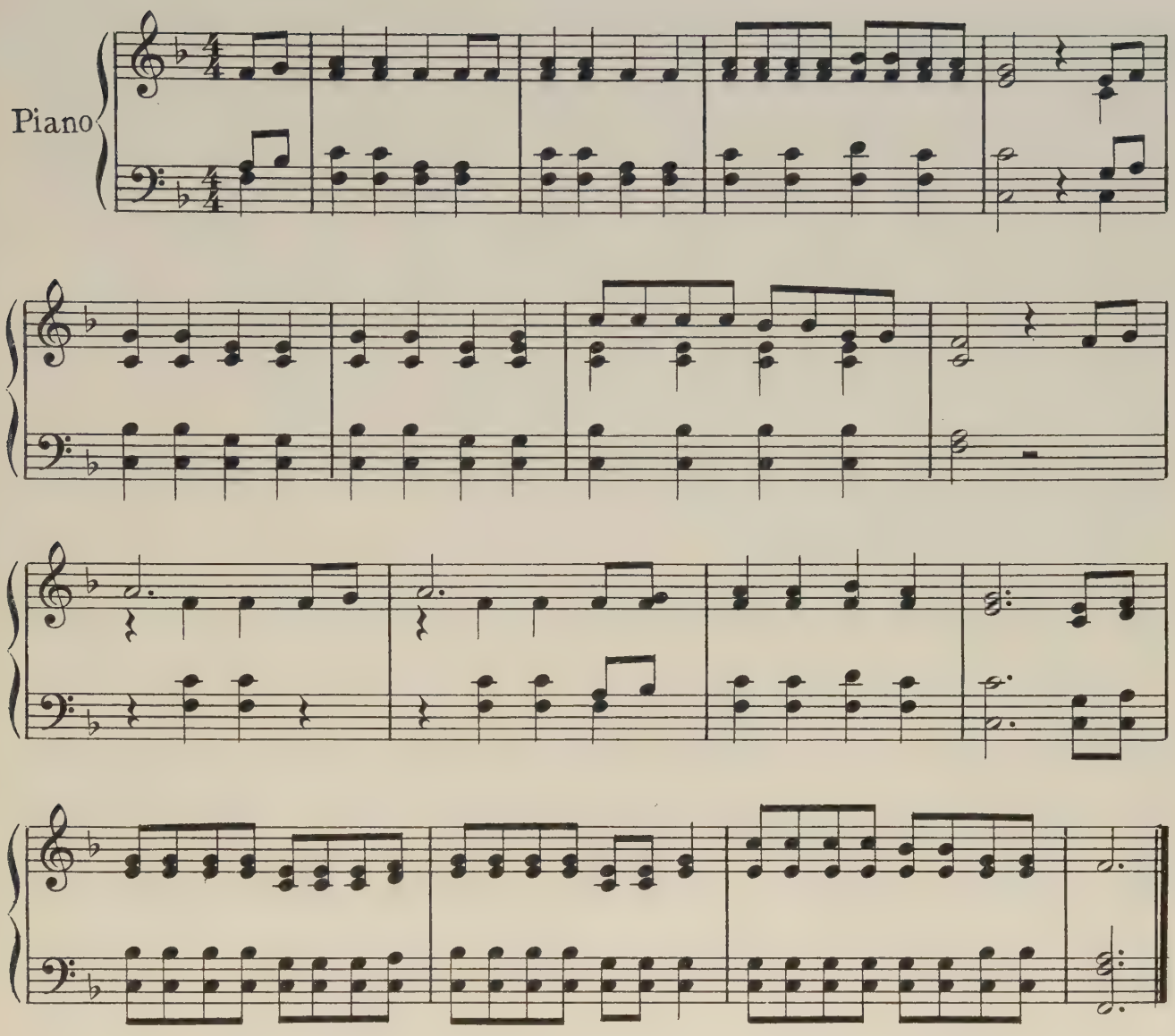
Line 2. The "sides" bow, bending forward from the hips. At the same time the "ends" make a deep curtsey. (Step sideward right, place the left foot a full step behind the right and transfer the weight to the left; bend the rear knee deeply, keeping the front knee straight.)

Line 3. The "sides" face to the left retaining clasped hands. They take 15 running steps in circular fashion moving contra-clockwise within the boundaries of the square, and return to their former places. The leader stops in her former position and swings the second and third players ahead of her into their positions. All again face the center as at the start. (Diagram C.)

Second verse and Chorus

The "ends" repeat the entire play.

Polly Wolly Doodle



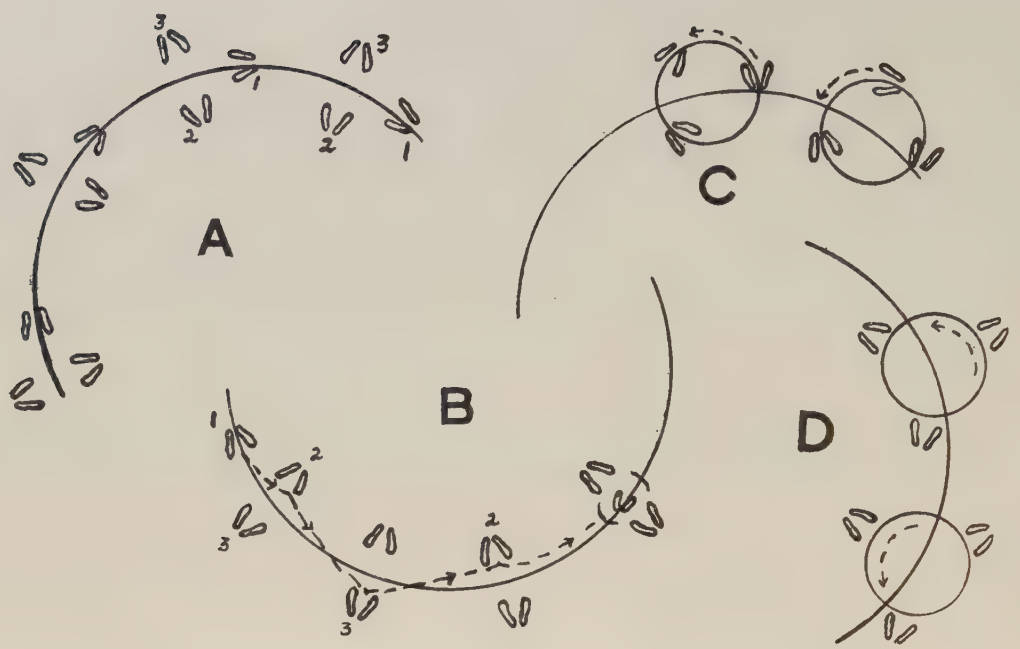
1 Oh, I went down South to see my Sal,
2 Sing Polly-Wolly-Doodle all the day;
3 My Sally is a spunky girl,
4 Sing Polly-Wolly-Doodle all the day.

Chorus:
1 Fare thee well, (Farewell,) Fare thee well, (Farewell,)
2 Fare thee well my fairy fay;
3 For I'm going to Louisana for to see my Susyanna,
4 Sing Polly-Wolly-Doodle all the day.

1 Oh, my Sally is a maiden fair,
2 Sing Polly-Wolly-Doodle all the day,
3 With curly eyes and laughing hair,
4 Sing Polly-Wolly-Doodle all the day.

Chorus: (Repeat)

Pop Goes The Weasel



Formation: Circle formation of groups of three, having a space of four or five feet between the groups. In each group the players stand in a triangle. No. 1 faces contra-clockwise; No. 2 stands with back to the center of the large circle; No. 3 stands on the outside facing No. 2. (Diagram A.) Nos. 2 and 3 form a lane or street down which the players go "shopping." (Diagram B.)

Action:

Line 1. On the word "penny," No. 1 slaps lightly the upturned palm of No. 2 standing to the left of her, and walks forward in the lane approaching the next player of the outer circle, No. 3. (Diagram B.)

Line 2. On the word "penny," No. 1 slaps the upturned palm of this player and advances to No. 2 of the next couple. (Diagram B.)

Line 3. On the first word, No. 1 slaps the upturned palm of this player and advances to the next couple, the third beyond her starting place. (Diagram B.)

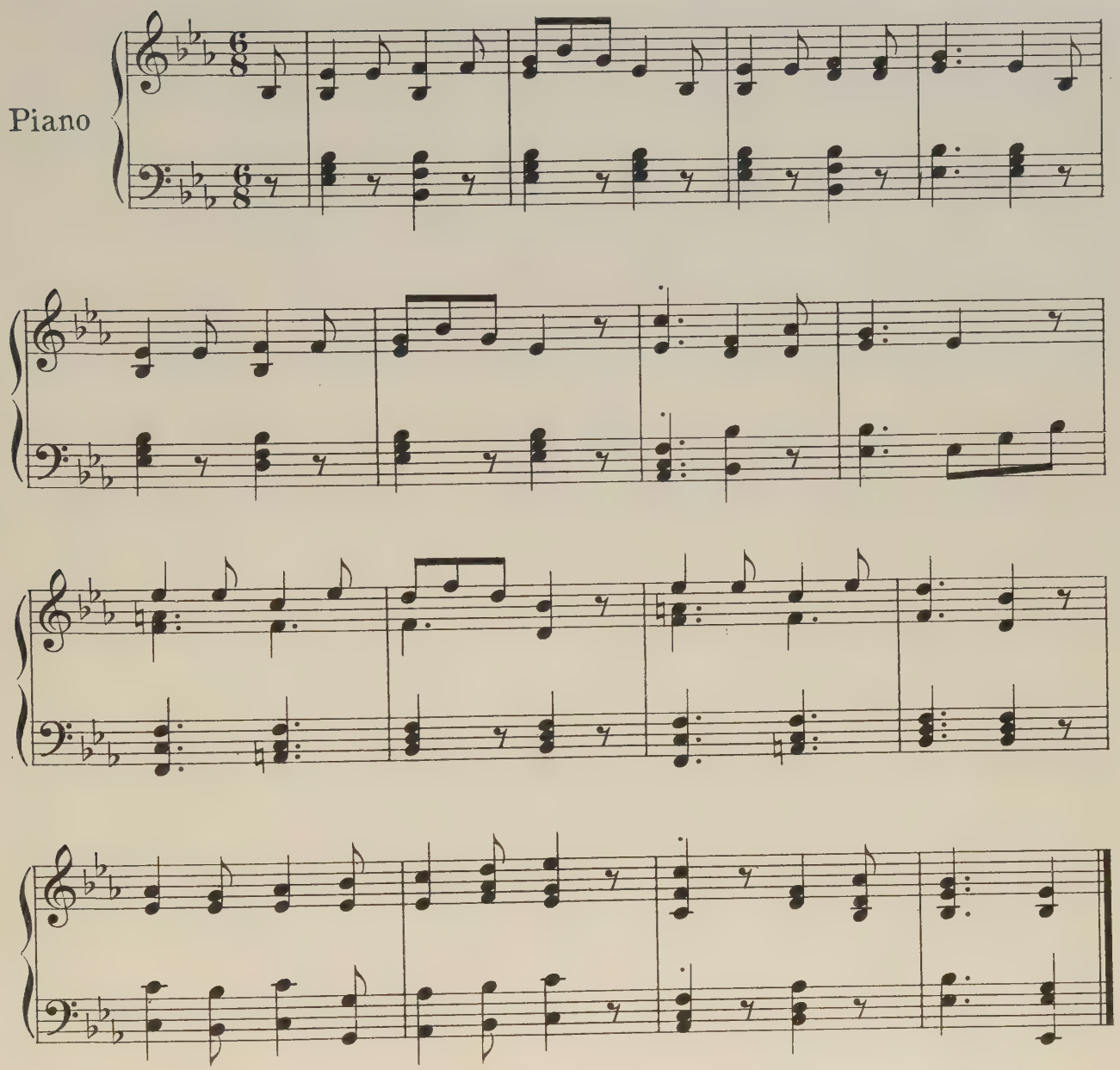
Line 4. Nos. 2 and 3 join hands and drop them over the head of No. 1 on the word "Pop," thus encircling her with their arms. No. 1 then reaches behind her, breaks the grasp of Nos. 2 and 3, and joins hands with them, thus making a small ring. (Diagram B.)

Lines 5 and 6. All face to the right and in this formation, dance 4 lively polka steps beginning with the right foot. (Hop on the left foot and slide the right foot forward, close left foot to right heel, step forward right. Cues - "Hop - slide, close, step.") (Diagram C.)

Line 7. All raise the joined hands shoulder-high, extending arms to full length, at the same time facing inward; continue in the same direction as before with 4 sliding steps sideward. (Diagram D.)

Line 8. No. 2 releases her grasp and steps between Nos. 1 and 3 who quickly join hands and encircle her with their arms on the word, "Pop." At the finish of the line all hands are released and No. 2 is then in position to walk "down the city street" during a repetition of the song. Later, in similar fashion, No. 3 gains the central position and likewise goes "shopping."

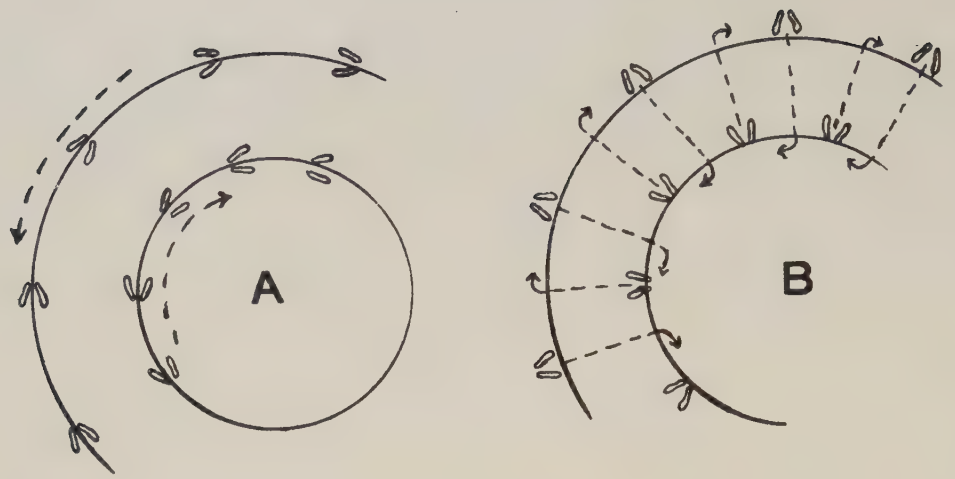
Pop Goes The Weasel



1 A penny for a spool of thread,
2 A penny for a needle,
3 That's the way the money goes,
4 Pop goes the weasel.

5 Up and down the city street,
6 In and out the eagle,
7 That's the way the money goes,
8 Pop goes the weasel.

Rig-A-Jig-Jig



(Dandies strolling down one side of the street and then down the other.)

Formation: Two concentric circles with a space of three or four feet between them. The outer circle faces contra-clockwise (right;) the inner one faces clockwise.(Diagram A.)

Action:

Line 1. All walk forward 4 steps (right, left, right, left) pointing the toes and swinging the arms gayly.

Line 2. In place-hop on left foot and touch right toe behind left heel; hop on left foot and swing the right leg forward, pointing the toe; step on right foot and swing the left leg backward; hop on right foot and swing the left leg forward, pointing toe downward.

Line 3. Walk forward 4 steps as before, starting with the left foot.

Line 4. In place-hop on right foot and touch left toe behind right heel; hop on right foot and swing the left leg forward, pointing toe; step on left foot and swing right leg backward; hop on left foot and swing right leg forward, pointing toe.

Line 5. Turn body slightly left, place hands on hips and take 4 sliding steps forward with the right foot leading; exchange feet and take 4 sliding steps forward with left foot leading.

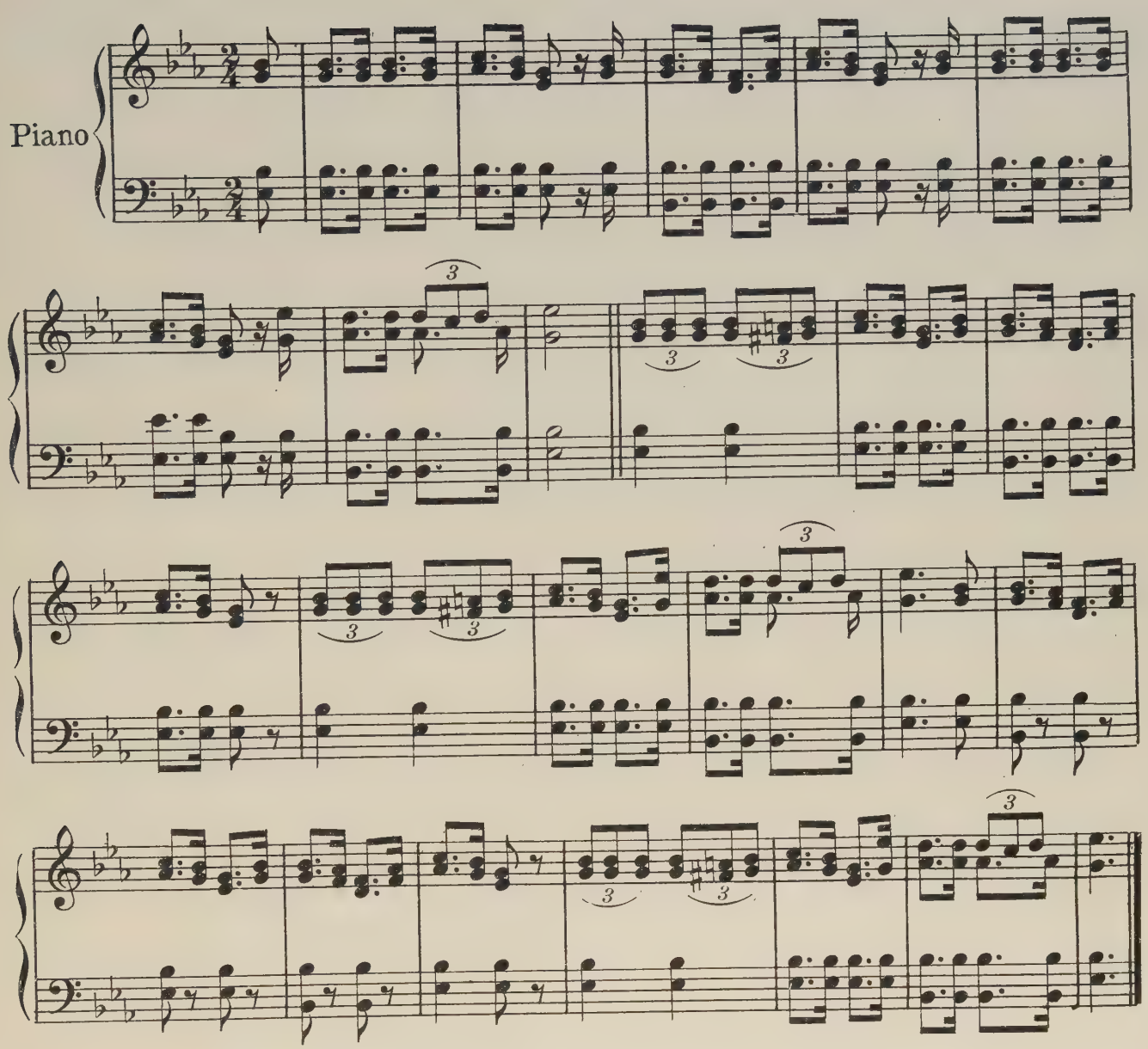
Line 6. Repeat the action of line 5 coming to a halt opposite a space between two players in the other circle.

Line 7. While facing this open space repeat the steps in line 2 and in line 4.

Line 8. Walk forward 4 steps beginning with the right foot and pass through the other circle (crossing the street.) Face in the original line of direction with 3 rapid point steps. (Spring in place and extend right toe forward; spring and extend left toe forward; spring and extend right forward.) (Diagram B.) The members of the circles have now exchanged places but the line of direction remains the same in each.

In every repetition of the play a player moves in one general direction but his path resembles a "walls of Troy" design. The play may be repeated indefinitely.

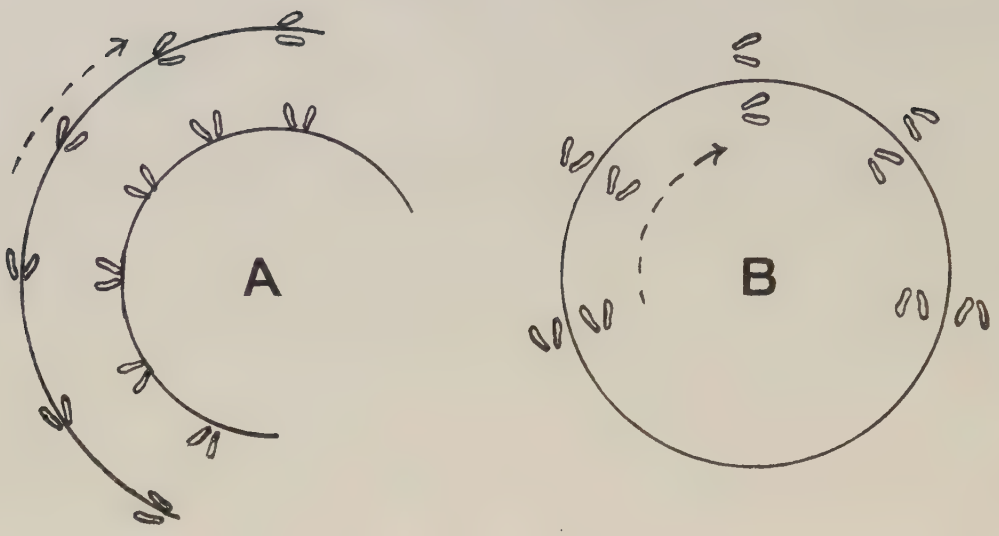
Rig-A-Jig-Jig



1 As I was walking down the street,
2 Heigh-o, heigh-o, heigh-o, heigh-o;
3 A pretty girl I chanced to meet,
4 Heigh-o, heigh-o, heigh-o.

5 Rig-a-jig-jig, and away we go, away we go, away we go,
6 Rig-a-jig-jig, and away we go, heigh-o, heigh-o, heigh-o.
7 Heigh-o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-o,
8 Rig-a-jig-jig, and away we go, heigh-o, heigh-o, heigh-o.

Yankee Doodle



Formation: Two concentric circles. The players of the outer circle (gentlemen on horseback) face clockwise (left.) The players of the inner circle (ladies) stand with backs to the center of the circles, facing outward. (Diagram A.)

Action:

Lines 1 and 2. Players in the outer circle walk 8 steps forward slowly, lifting knees high. Arms are extended forward holding the reins. Ladies remain in place and make a curtsey (Touch left toe behind right heel and bend both knees) to each passing gentleman.

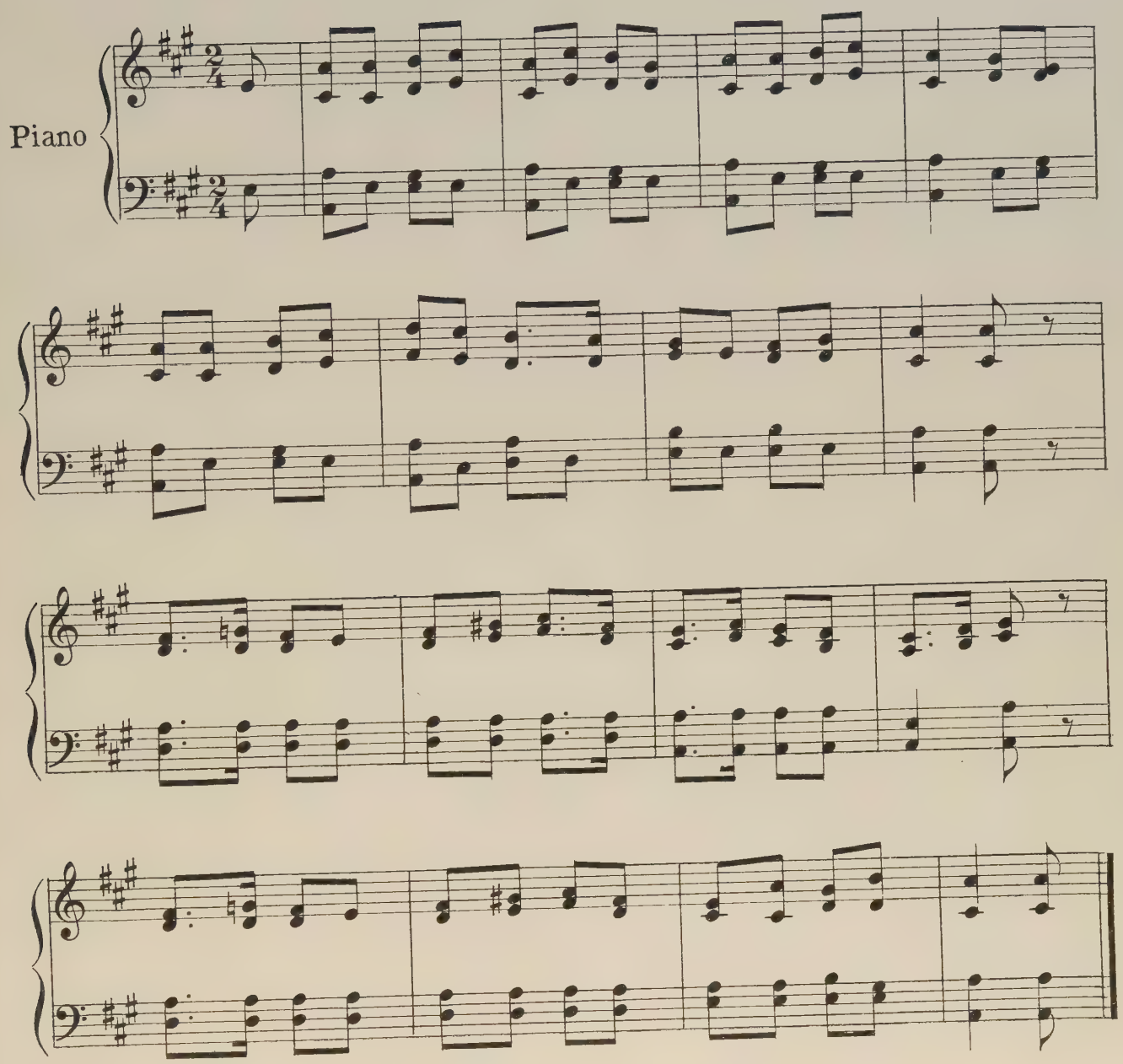
Line 3. The gentlemen continue as in line 1. On the last word each gentleman pauses in front of a lady, faces her, and places a feather in his hat. The lady curtseys as before.

Line 4. Each gentleman makes a deep bow, at the same time removing his hat with the right hand and sweeping it to the ground and out to the right side. The lady makes a deep minuet curtsey (Step sideward right, place left foot a full step behind the right, transfer weight to the left foot and bend left knee deeply, keeping the right knee straight; bend the body forward from the hips.)

Lines 5 and 6. All face clockwise. Each gentleman places his right hand at the back of his lady's waist; each lady places her left hand lightly on the gentleman's right shoulder. Each extends the outside hand forward and slightly outward. In this position take 8 sliding steps forward, the outside foot leading. (The lady goes for a ride.) (Diagram B.)

Lines 7 and 8. Partners face each other, join both hands, and skip 8 steps while turning left, one and a half times around in place. In this way the players of the outer and inner circles exchange places for a repetition of the play.

Yankee Doodle



1 Yankee Doodle went to town,
2 A-riding on a pony,
3 He stuck a feather in his hat,
4 And called it Macaroni.

5 Yankee Doodle, keep it up,
6 Yankee Doodle, dandy,
7 Mind the music and the step
8 And with the girls be handy.